



March 1989

Issue #21

What's Black and White and Read All Over?

Terri Black

Anyone will agree with the statement that black and white are important symbols in the STAR WARS saga. Darkness has always symbolized evil and light, good. But it's not quite that simple in STAR WARS, not even for Luke Skywalker and Darth Vader. How are these concepts utilized in the saga?

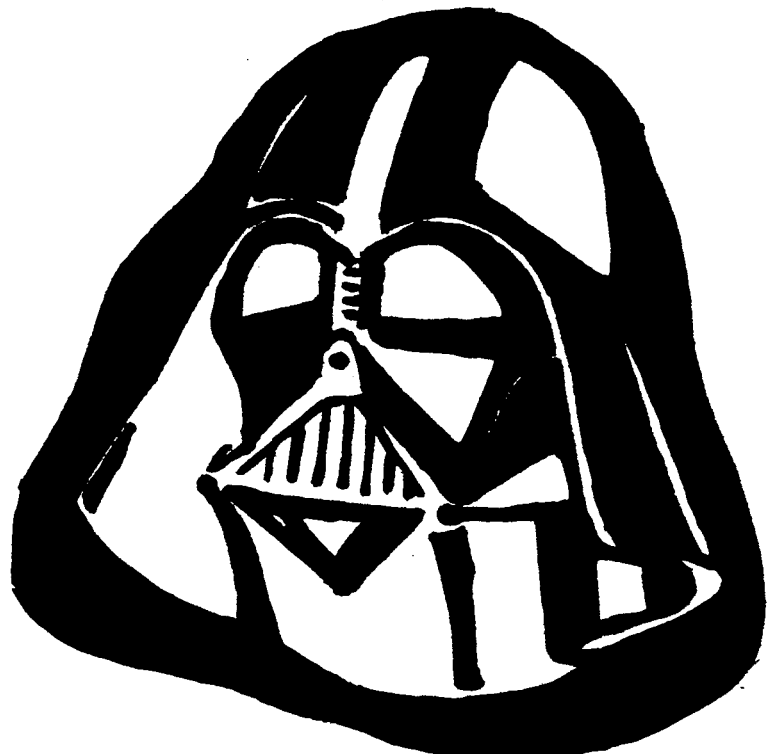
The first STAR WARS movie to come, A NEW HOPE, was the most straight-forward in its use of black and white, perhaps because George Lucas directed it himself. Luke and Leia always wear white (and even Luke's name means "light"), and Darth Vader, as well as the Emperor in ROTJ, always wears black. Thus, the battle lines are drawn, and we know that anybody who is on Luke and Leia's side is a "good guy" and anybody who is on Darth Vader's side is a "bad guy." Each has certain followers who reflect their polarity in their wardrobe; the Rebels wear white or near-white, and R2D2 is painted white, while Imperial officers, crewmen, and TIE pilots wear black. Likewise, each side tends to use equipment in their chroma*; for example, Luke's landspeeder, Leia's star cruiser, and the Rebel X-wings, against the Death Stars and TIE fighters. Because they are so straight forward, these examples are not particularly illustrative of the characters involved. It's the vagaries, the departures from the norm that are more interesting. These occur in ANH and even more in TESB and ROTJ.

An inconsistency between the "side" someone or something is on and his/its chroma indicates one of two things: an inner conflict, or a desire to hide or disguise one's true alignment and project a false image. In these cases, the clue is in layers of chroma.

The Empire is guilty across the board of projecting a false image. The Empire wants its citizens to think it's good, so it dresses its representatives in white. Stormtroopers, enforcers of law and order in the Imperial system, are the most prominent

example, appearing almost as white knights. But look closely beneath that white armor! At the eyes, the joints, every break in that armor, we see stark black underneath. They may have a show of goodness, but that black inside tells what side they're really on.

Of the Imperial vehicles, those which may go into the public view are those which the Empire paints white. These include shuttles and AT-AT walkers, which may be landed in populated areas, and Star Destroyers, one of which Luke was able to see with hand-held magnification as it orbited Tatooine. But these vehicles all have interiors that are either painted black or dimly-lit (or both), in contrast with Rebel vehicles which are generally well-lit.



*According to my dictionary, chroma is the term preferred over color when referring to black and white rather than a hue.

Han Solo is the opposite. He wears black trousers and either a black vest or black jacket. He wants to be thought of as mercenary, a scoundrel, a pirate, anything but a good guy. But it's his white shirt that gives him away, try as he might to cover it with black. As Carrie Fisher aptly put it, he's "the mercenary pirate with the cream filling." His ship is white, and though the cockpit may be darkened, the rest of the interior is well-lit. It's interesting to note that at the point of his greatest sacrifice for his friends, going into carbon freeze, he sheds the jacket altogether to completely expose the white shirt, and after being thawed, he doesn't get a new black jacket until he joins the Rebels (with whom he has a reputation to maintain, after all, even if his friends know better). Han's may also be a case of inner conflict.

Ben Kenobi, while abroad on Tatooine, wears a dark mantle over his Jedi robes. This action symbolizes his self-concealment from the Empire. When in his home, aboard the Millennium Falcon, and after his death, he does not wear the mantle and his Jedi robes have a good deal of white, off-white and light grey in them.

Vader's inner conflict, which Luke senses in ROTJ and presumably in the duel in TESB, first manifests itself in terms of black and white in his chamber on the star destroyer, his inner sanctum. As mentioned before, Imperial ships have interiors either painted black or dimly lit--but Vader's chamber has a black exterior and a white, brightly lit interior. When Luke removes Vader's helmet, what we can see of the lining of his armor is white. This, of course, is not revealed until the very end when his potential to return to the light is confirmed.

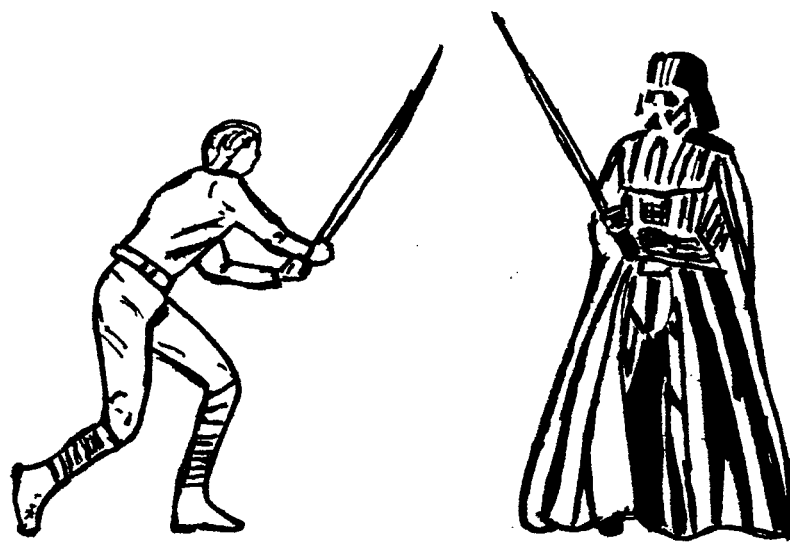
Luke in ROTJ almost demands an article all for himself. Judging solely from his costume, it's clear he was in serious danger of falling to the dark side of the Force from the beginning; his inner conflict is apparent in the contrast of this costume from those he wore in ANH and TESB. A key to understand-

ing the stages he goes through in ROTJ is to watch the exposed parts of his body--his head and hands, symbolic of volition and action. Quite often the lighting is arranged so that his hair appears dark or even black--a dramatic contrast to the sunny blond his hair was in ANH. His hands start out, in the hologram message to Jabba, open and unaggressive. But once he gets to Jabba's palace, his actions, excepting the interlude of his struggle for survival against the Rancor, become increasingly hostile. When his hands are bound, his words--"Last mistake you'll ever make"--betray his hostile, vengeful attitude. By the end of his battle against Jabba, he has earned the black glove he must wear on his right hand for the rest of the film. Now even his dominant hand is covered with black--he's closer to the dark side.

When Vader brings Luke before the Emperor, Luke's hands are bound once again, but this time they reveal something, for they are bound left over right--light over dark. His words confirm that the dark side of the Force is not flowing in him. But then the Emperor unbinds his hands. In the course of his temptation of Luke, Luke's bare hand squeezes into a small fist while the black-gloved hand becomes outstretched, hungry. When the dark side wins over, it is Luke's black hand that whips around to take the lightsaber. But at the end of the duel, when he has overcome the dark side, he casts away the saber with his bare hand. Now that Luke has passed his great test, the Emperor's attack on him causes the flap of his black tunic to fall open, revealing that it was lined with white all the time. As with Vader, the inner chroma lay completely hidden until Luke's inner conflict was resolved.

In STAR WARS, then, the archetypal meanings of black and white are maintained, but layered for added meaning. This is just another example of a simple basic concept that George has mixed in and enhanced in his work.

[Reprinted from SOUTHERN ENCLAVE #3, March 1984]





Ideas Into Words

Ellen Randolph



Imagination is an odd thing. Some people don't have much; they're called "boring." Some people have an overabundance; they're usually termed "crazy." The rest of us fall somewhere in between.

I'd hazard a guess that politicians, for example, are much more toward the "lack" side of the scale than physicists. It takes a certain amount of mental conjuring, after all, to play with sub-atomic particles. But there are plenty of both species around who'd love to find a really good excuse to blow up something substantial (say, Libya) with their mutual nuclear toys. The politicians, having small imaginations, want a precise and visible answer to the What If scenario; the physicists, whose imaginations cooked these things up to begin with, want to find out if they're right.

Imagination is also a dangerous thing.

Happily, most of us float around somewhere in the middle of the scale. If you're reading this, you lean toward the "plus" side. Not only did SW capture a slice of your imaginative pie, but you gobble down even more when you read the zines, speculate about the films, and so on. You are not boring.

I once knew a geologist who could pick a rock out of a stream and detail its life all the way back to when it was magma boiling around in the Earth's core. What was real--the rock--became the basis for the image he conjured. Imagination turns a roadside bush at night into a huddled refugee, a runaway teenager, an alien life-form. Imagination is the alligator prowling your bedroom at night, and the tiger you keep under the bed to scare him off. Imagination is hearing more than the agitation of molecules when you listen to the wind. Imagination is reality transformed into fantasy.

Reality is where the creative imagination finds its ideas. Writers, painters, sculptors, and so on perceive what's there, condense it, consider it, and use imagining processes to structure it into a product shared with others. It's no accident that the Disney creative team is called "Imagineers."

A year or so ago I asked some very vivid imaginations to detail the process from spark to fire, as it were. They had some fascinating things to say.

Kate Birkel's GUILDMASTER universe originally came from reaction to other people's work that "kicked my brain into gear, making me speculate." Jean Stevenson echoes this: "In some cases, I'm working to counter someone else's idea... For example, my novel in the STAR TREK universe: I had overdosed on the first KRAITH and then TWIN MOONS and decided neither one showed a Vulcan I knew. So I tried to define my Vulcan." Something itches; the

writer scratches it with words.

What happens next? Nothing--unless you're already primed to receive an idea. Kate says, "If you want to write, read! Everything is grist for the creative mill. Take up people-watching. Look for interesting people and try to create reasons for why they do and say what they do." Jean gathers "a lot of little things over a period of time, sometimes years, and at some point--like the pot on the back of the stove--they become stew. I constantly see things that can be transmuted into story lines. What if this person did that, what if that country had reacted differently?"

This is echoed by Maggie: "An idea is a product of electrical functions in the brain. Synapses. An electrical spark is a Corellian in a bar, conning his way out of a bounty hunter's clutches. A writer can describe the environment in which she creates. A writer can list all the input she allows herself, but none of that will describe or explain how an idea is birthed from this flurry of information."

Every so often, if you're very lucky, an idea is going to stand up and scream at you. Jean, re: her "Tales of the Lost Ark": "Two clues were given me and I took them and ran. First, there's Indy leaning over the cairn that holds the Ark in the Well of the Souls and he places his hands on the surface where there's already a palmprint in the dust. Secondly, there was Indy's deep-seated fear of snakes and the large number of snakes in the Well." Palmprint and phobia got tossed into the stew pot. What boiled over was "Tales of the Lost Ark." But if the cauldron hadn't already been heating up with other ideas gathered from who knows where, those two clues Jean found wouldn't have had anything to thicken into a story.

Kate describes a similar circumstance. "Everybody's got someone s/he's a little in awe of. A father? Well, maybe, but my father never scared the living bejaysus out of me the way my grandfather did. BINGO!! Han's grandfather can reduce him to a mass of quivering insecurities with a single word! Once I settled on the idea of giving Han a domineering, autocratic grandfather he was terrified of, the whole rest of it fell right into place."

Kate's "stew" also contained the following ingredients tossed in during her college career. "I am a history major. Many, many of my ideas come from actual historical events all over the world. The Il Rohanna are loosely based on the Bedouin and the gypsies. The Chivalry of Corell (an idea whose time may never come) are based on a strange mixture of Japanese bushido and Anglo-French feudalism... Tsu-Hsi and Jung Lu; Elizabeth I and Leicester; Mary, the Tudor Rose, and Charles Brandon... The

words, 'I can do better than that!' have gotten more writers into more trouble than anything else and have probably launched more careers than any other motivation."

Now, it may sound incredibly egotistical to see something and think, "I can do better." But there's a distinction here that needs to be understood. The writer is not saying, "I can do what this person did better" but "I can do this better for myself." It's not that the thing viewed is not fine in and of itself; it's that something about it fails to satisfy a particular person. Another way of saying it is that when we write "missing scenes" stories for the films, we don't do it because we think we're more clever than Lucas. We do it because what was presented lacked fulfillment for us in some form or another. "I can do this better in terms of my own satisfaction."

Marcia Brin: "I write stories that deal with ideas, issues, and questions that the films do not resolve. They may be key issues in the Saga that Lucas left open-ended, they may be concepts or ideas mentioned, hinted at, or suggested by the films but never examined (or not fully examined), they may be studies of how a particular character feels or what s/he thinks about the events of the films, or they may be curious remarks or images/events that simply seemed to be thrown away."

Maggie: "Coming out of ST fandom, I was familiar with many fanlit conventions; the 'get' story had always intrigued me, as well as irritated me. Too many times the violence was unreal, or real but with unreal responses. I have been in physical fights; I have been ill and have known pain. If I can't believe the pain in a story, the rest of the tale is useless to me, no matter how charming the comfort or how well-written the rest of the plot."

We write, therefore, to answer our own questions. We write what works best for us.

So the cauldron sits on the back burner, filled with bits and pieces, waiting for the idea to be thrown in so it can become stew. Cooking time can vary tremendously. Kate defined it this way: "A couple of weeks go by while I make lots of little Xs on acres of Aida cloth (I find counted cross-stitch is a very hypnotic, soothing aid to creation.)"

Personally, I've had moments when I've been mired down at the office and something finally clicks--and I want nothing more than to go home and commune with my word processor. Then again, these things can creep up on one with painful slowness, as happened to me with REVENGE OF THE SITH. I had no idea until halfway through that I was really writing about Free Will vs. Predestination. Surprise...

Marcia lets the idea "sit around for however long it decides to take before a story concept develops, which will then usually occur all at once (with some of the details worked out, as Indy puts it, as I go along!)."

Having the pot boil over without warning is a torment well-known to all writers. One is suddenly and irrevocably absent mentally from the place one's physical self is currently inhabiting. This can get weird; I don't recommend it while driving, for

instance!

As for the actual work of writing, Jenni Hennig says, "I have what a lot of people would call an 'undisciplined' approach to my writing. What I start with is usually nothing more than a very rough idea of where I'm going--or, more accurately, where I might be going. Most of the time, things are taken quite out of control."

Kate: "Actually, what I think lies at the heart of the creative process is the ability to free-associate. Thought A leads to Thought Q which produces Thought D which creates Thought T and so forth. I have never once sat down and created an outline because the plot is continually evolving in my mind."

Marcia: "Sometimes, if a detail down the road won't resolve itself, I start anyway, using the TIG (Trust in God) Method, hoping I'll know what to do with it when I get there!"

Many writers work forward from an initial idea. Maggie, however, works backward. I have no idea how, but she does. "A plot idea that sounds like a good story will usually produce a pivotal scene in my imagination, usually a scene that will be a major climax of the story, often one containing the resolution of the problem. Beginning with that first scene, I write one exploration of how the story could evolve. Then I sit down with this first draft and discover where I went wrong."

But she's not immune to the Oh My God, Where Did That Come From? syndrome, either: "It is at this stage that I lose some control of the idea as it begins manipulating me in order to come out right and tell its story properly."

Comforting to those of us who are considerably less organized.

For Jean, as for the rest of us, "plot and characters are intertwined. So-and-so does thus-and-such because it happens in the plot and it happens because s/he is who s/he is--history, world, culture and so forth." Characters are stubborn. You think a person is going to do one thing (which, incidentally, is crucial to your rough idea of how the plot is going to go), and suddenly the twist does the exact opposite. Jenni "fought back. I Am Writer, correct? I should be able to fix this." The thing is, you can't fix it because it ain't broke. Learning to recognize this is one of writing's greatest lessons. You still fight, of course, and try to crack the whip a little. But you rarely get anywhere, because the characters and the plot line have their own reality. Jenni says she just grits her teeth and lets events keep happening. But then one has to clean up the mess.

Like the one I got into when Han showed up at the Jedi Citadel in SITH. I'd been expecting Obi-Wan.

Wait a minute, did I use the word "reality" up there? This is an essay about imagination. Images of reality, not the hard-rock-touchable thing. But here's what Katherine Kurtz says about that in DERYNI ARCHIVES: "I've been accused, not entirely tongue-in-cheek, of simply recounting the real history of a world in some other dimension. When I'm asked what character A did after event B and I say I don't know--the characters haven't told me yet--I really am not being facetious. Sometimes,

it seems even to me that I'm just tapping into a stream of events that have already taken place, and all I have to do is sit back, observe, and report what I see. (I suppose I could tell you about some of the times I've sensed Camber peering over my shoulder, agreeing or disagreeing with what I was typing, but that's whimsy--isn't it?)"

I've heard it described as plugging one's mind into an alternative universe, or going into a trancing state where one is receptive to things the senses cannot ordinarily perceive. Sometimes it's like sleepwalking your fingers over the typewriter keys.

I'll illustrate the whole process with a start-to-finish example.

In the novelization of SW:ANH, Obi-Wan scared away the Sandpeople by imitating the call of a krayt dragon. Now, most dragons have wings and fly. I always see the Rebel symbol as something winged, and somewhere along the way decided that it had originally belonged to the Jedi Knights. In SITH, I wrote a scene in which Luke's son, Anakel, pleads to hear an imitation of the krayt dragon call after Luke reminisced about the hundreds he used to see in his childhood when Beru took him out into the desert. Dragons, wings, symbols, Jedi, Tatooine. Everything was all set up.

And I never saw it coming.

When Luke got to the Citadel, those winged symbols were all over the place. And finally it clicked. Jedi symbol = krayt dragons = Tatooine.

Not only was the Citadel on Tatooine, but it and Luke were thousands upon thousands of years back in time.

Shocked the hell out of me. But then, what appears in the course of a story so often does. I could tell you things about Jessalyn that...oh, never mind. Read my preface to SANCTUARY.

At any rate, from the experiences and analyses of the writers quoted herein, the process seems to be pretty much the same. The mind opens up to impressions from thousands of sources. Things connect with other things, often for no discernable reason at all, to produce an environment favorable to the addition of that last bit that's going to produce a workable story. Reality comes in, and imagination produced what comes out.

I'll end with my kind contributors' reactions to answering my request for their input:

"You don't make it easy, do you?"

"One page? One page to talk about where ideas come from? Where's my 8-point type? Better yet, where's my 6-point type? It's an impossible question."

"You're kidding."

"Why the hell didn't you ask something simple, like 25 words or less on 'Why does life exist?'"

Another thing about writers. They absolutely never shut up. They never shut up because if you throw a question at them, they have to answer it. It's in the blood. My thanks to Maggie, Jenni, Jean, Marcia and Kate for not shutting up.

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Ed's Desk



Hello to all and welcome to the 21st issue of SOUTHERN ENCLAVE! First and foremost, I want to apologize to all of you for the lateness of #20 and, hence, the shortness of the deadline. I should have changed the deadline date to February 15, instead of February 1, but overlooked it in the rush to get this very late issue out. I can only beg that the holidays and work conspired to put SE#20 so horribly late and hope no one was seriously inconvenienced by it. Thanks to all of you who put forth the extra effort to get a LoC in. Hopefully, this won't happen again.

Second, if there is any one of you out there who has not read Melanie Rawn's book, DRAGON PRINCE, what are you waiting for??? Run to your nearest book store and grab it! If they don't have it, get them to order it for you! It is a wonderful, marvelous, hard-to-put-down, just-plain-good book! The size of it will make your eyes bug and you'll wonder how in the world Melanie managed to put out SANCTUARY and get LoCs off to each issue of SE, and still write 26 hours a day! And there are two more volumes to follow this one! You'll notice that I'm using a lot of exclamation marks here, but that's how much I enjoyed DRAGON PRINCE. I was hooked inside of 20 pages and had a wonderful time following the adventures of Rohan and Sioned. And, did anyone else out there see Mark Hamill in the lead role?? Seriously, you won't regret buying it. Melanie deserves a resounding ovation for her marvelous work! Bravo!

Beginning with this issue, I have decided to do reprints of some interesting articles that ran in the very early issues of SE. Some of you "old-timers" who have been with us since the beginning may remember them, but there are many newer readers who missed out on some fascinating discussion. We'll lead off with a study by Terri Black that originally ran in SE#3 back in March, 1984. I hope you all enjoy it!

I have also decided that it's time to buy that new computer equipment I've shopped around for and I hope to purchase it this weekend. I'll be getting a Fountain PC (an IBM clone) with a 20 megabyte hard drive, a 512K floppy disk drive, and monochrome monitor plus upgrading my DOS to 3.30 and my word processing program to WordPerfect 5.0. I've been working with this equipment in my job for nearly a year now and am very happy with it. This should make the production of SE and the other zines much easier and faster.

I am also about to change jobs again. Beginning March 20, I will be working as a legal secretary for Centex Corporation, a national construction firm (I'm told that they built EPCOT Center at Disney World in Florida). The position just seems too good to be true--fantastic career potential, more money, better benefits, free parking, and right across the street from one of the most beautiful parks in

Dallas! So, everyone use the Force for me and wish me luck! I'm very, very excited by it all!

Thanks to all who responded to my question about strange happenings in their lives. What I'm working around is a little theory that sf fans (at least the ones I've run into in my 15+ years in ST and SW fandom) nearly all seem to be more creative, more open-minded and generally more intelligent than the average "mundane" on the street. I'm just wondering how many of us, somewhere in the past, might have had some experience that triggered that state of mind. If THEY really are here among us, might they be influencing a portion of the population by "opening" our minds early in childhood to the possibility of life Out There? Is that what drew us to sf in the first place?

I realize that this sounds like the worst sort of flying saucer tripe, straight out of WEEKLY WORLD NEWS or some such ("UFO Inhabitants Turned Me Into Elvis!"), and the practical, hard-nosed side of me is looking rather askance and giving my dreamy side a resounding raspberry. I want to state here that I'm a fairly skeptical person. I don't believe in the New Age stuff about crystals or channeling. I don't believe in the Bermuda Triangle. I don't believe that the "face on Mars" was constructed by Martians. And I get pretty narrow-eyed about 99% of the stuff alleged to happen supernaturally.

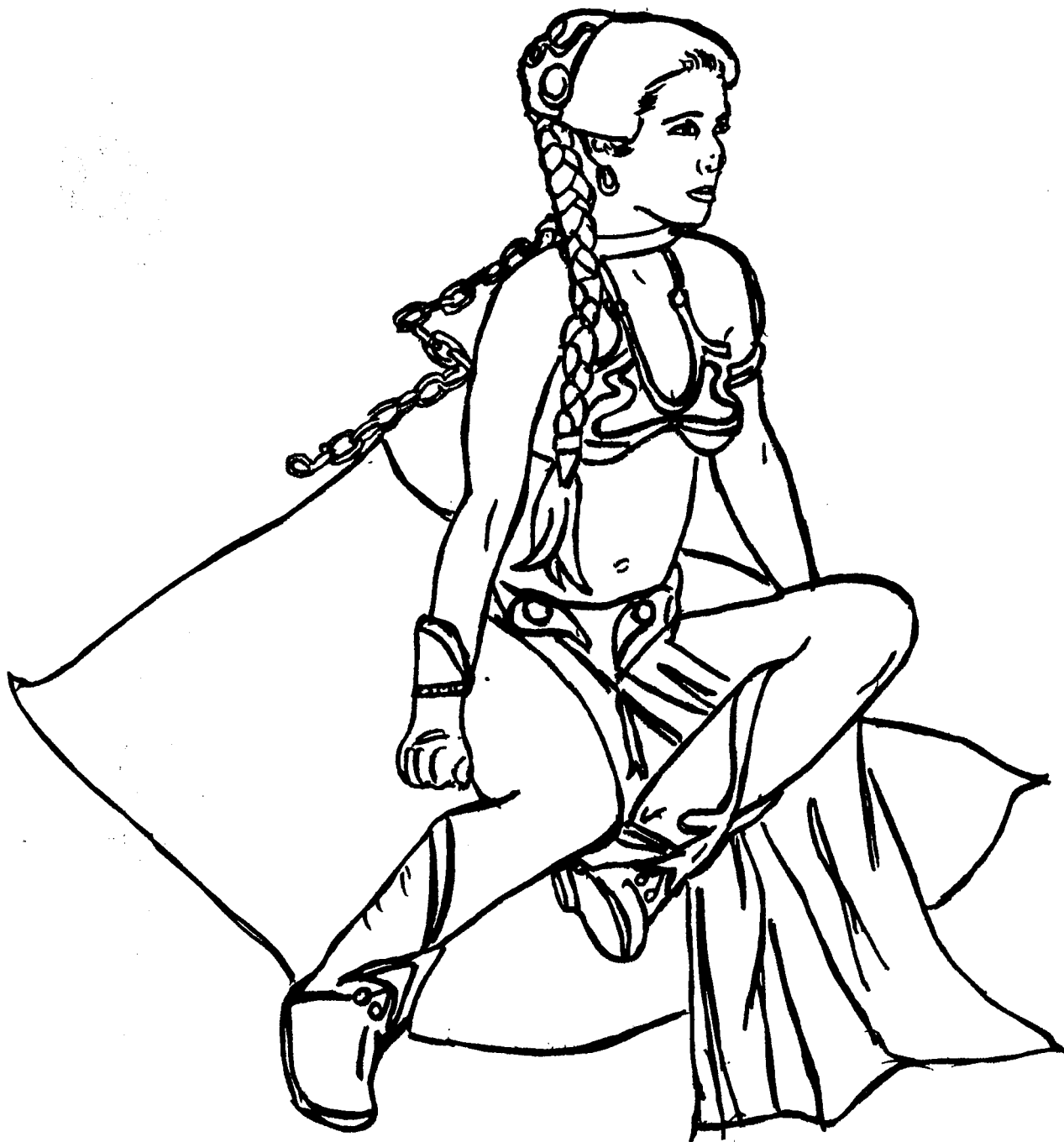
Therefore, I'm not for a moment saying that I was abducted by aliens from space and taken aboard their spaceship for medical experiments and that's what's wrong with me today (anybody remember what happened to Steve Dallas in the BLOOM COUNTY comic strip?). But I have always had a pretty open mind, as well, and believe that there are more things in heaven and earth than are dreamt of in our philosophies. There has always been that side of me that asks, "What If?" and there are things in my past that have little question marks beside them, things I've never been able to explain to my satisfaction.

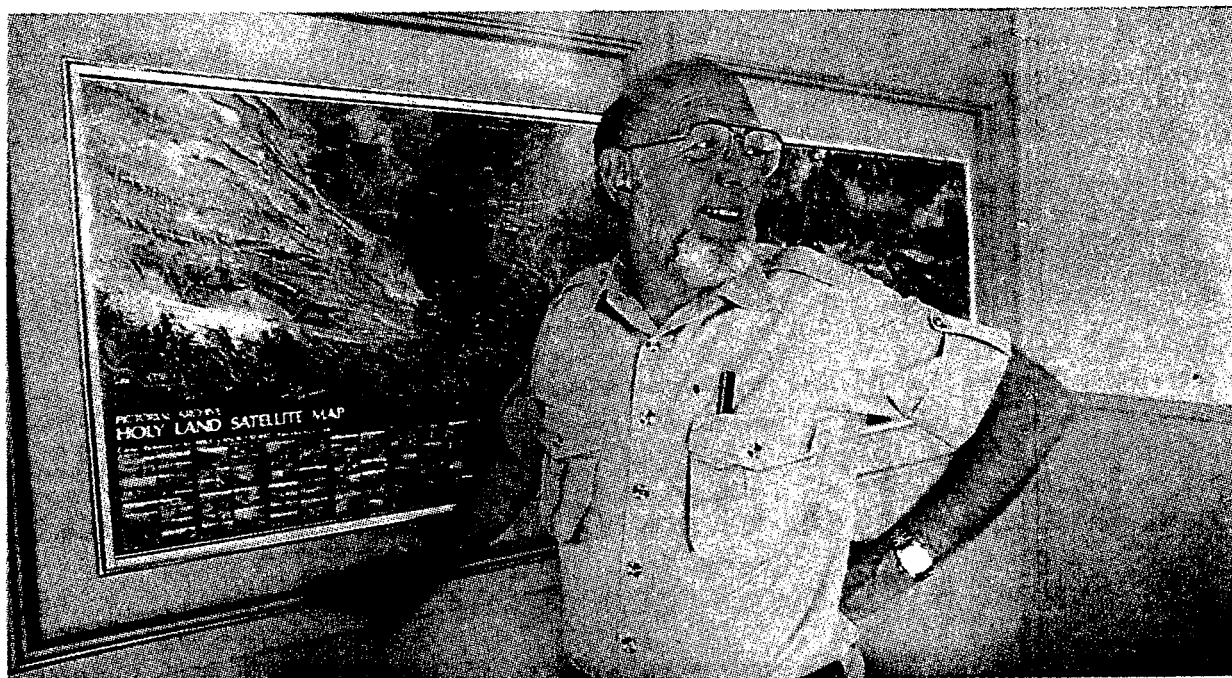
That is one reason COMMUNION struck me so hard. There were things in the book that hit me right between the eyes and sent a chill down my spine, because he was describing things I had felt and experienced. Even more chilling were things my best friend had told me that she had experienced long before we ever knew each other and years before this book was written, and they took on a really terrifying light. And my cousin related things that he's had happen over the years (and just three weeks ago as I write this!) that also made my hair stand on end.

I do know that I've been drawn to sf almost since I was able to read and have been fascinated by UFO sightings since the 1960's. There is so much literary garbage out there, though, that it's hard to dig through it and find the genuinely unexplained, documented stuff. One book that always impressed me was FLYING SAUCERS--SERIOUS BUSINESS

by Frank Edwards, published in 1965 or 1966. I doubt it's still in print, but it seemed at that time to be a serious attempt to make some sense out of the myriad UFO sightings in the 50's and early 60's. If you can find it, perhaps in a library or used book store, it's worth a read. There just seems to be so much information coming to light these days on the subject, that I think it's worth asking some questions and seeing if any answers appear as a result.

And, now, doing a turnabout, does anyone out there get the syndicated show, WAR OF THE WORLDS, and like it as much as I do? In Dallas, it comes on Saturday nights right after ST:NG and I've really become a fan. Again, for my own interests, is anyone out there writing any fan stories? I'm not interested in doing a(nother) zine, but I'd love to read some fiction. I'm really getting in a bad way over Jared Martin and Richard Chaves (drool)!





The Dallas Morning News: Richard Michael Pruitt

Vendyl Jones, described as the inspiration for the movie character Indiana Jones, be-

lieves a cave near Jerusalem holds the treasures of Solomon's Temple.

QUEST OF FAITH

Texan feels he's about to find biblical treasures of temple

By Al Brumley

Mid-Cities Bureau of The Dallas Morning News

ARLINGTON — Vendyl Jones stood at the door of his video control room, eager for another vicarious journey into the Cave of the Column.

Two weeks before returning to Israel, Jones decided that he wanted to see the light.

The 58-year-old religious scholar, who has been described as the inspiration for the movie hero Indiana Jones, has kept video records of his progress into the cave since he began his excavations in 1977.

Despite accusations that he mixes "science with dreams and visions," Jones has become convinced that the Cave of the Column, about 12 miles east of Jerusalem in the ruin of Qumran in the occupied West Bank, holds the treasures of Solomon's Temple.

According to legend, the treasures include the Ark of the Covenant, which contained the stone tablets on which God wrote the Ten Commandments,

■ Religion news.

41A

and the ashes of the Red Heifer, which were used for purification in the temple and hold the key to the Ark's power.

"This is the most exciting thing I've ever done," Jones said. "I'm talking about people really being aware that God is alive."

Jones came to public attention this week with the revelation that a separate expedition he helped bankroll last spring had unearthed a 2,000-year-old jug of oil near the cave. While the discovery has been hailed as significant by archaeologists, it is just one of many finds that Jones believes lend credence to his search for the temple treasures.

Using clues from a copper scroll found among the Dead Sea Scrolls, Jones has led seven excavation parties into the Cave of the Column and has found more than 30 reference points he says are mentioned in Please see ARCHAEOLOGIST on Page 39A.

Archaeologist thinks he's zeroing in on biblical treasures

Continued from Page 33A. the scroll. The scroll also contains a list of the treasures and mentions oil similar to that found last spring.

Jones returned to Qumran two weeks ago, intent on finding the treasures and restoring them to Israel. And he returned a confident man, free of the nagging doubt that had plagued him since 1977. During last year's excavation, Jones says, he found the blue light.

In the copper scroll, as translated

by Jones' Israeli wife, Zahava, is a description of the light: "After you have searched, very much will appear in your eyes. In the heap of the blue opening is the vessel of Dam'a (the ashes), which was hidden away very hurriedly and disorderly."

In a back room of Jones' modest storefront office in Arlington in January, an assistant cued up a grainy video view of the inside of the cave, shot in nearly total darkness.

The cameraman appears to be standing on a ladder, panning down the rocky walls of the cave. Suddenly, the brown and yellow hues of the walls give way to a brilliant blue shaft of light, shining through the top of the cave and filling the bottom of the chamber with the color of the sky.

"Do you see it?" Jones asked over his own voice, which was narrating the video. "See how blue it is?"

For Jones and his volunteers, the blue light has served as a beacon — heavenly proof that they are just a few feet away from a discovery of universal significance.

"A thousand King Tut's tombs would not measure the importance of this," Jones said, his robust Texas accent belying the international life he has led. "Not only is this going to affect Israel, it's going to affect the whole world."

Israeli archaeologists who have collaborated with Jones on other projects say they are grateful for the

money and manpower he supplies, but they and other experts are skeptical about his quest.

Tony Marks, a professor of anthropology at Southern Methodist University who has spent 13 years excavating in the Middle East, said Jones' thesis is "conceivable, but it doesn't ring true."

"If you use archaeology to validate beliefs you already have, it loses a certain amount of scientific merit," Marks said. "It's very hard to take

these specific literary allusions and put them on the ground.

"Let me loose for a month in the area and I can probably find 30 caves in the area with those attributes (that Jones has found). Maybe he's got the Ark of the Covenant. If so, he'll make the cover of *Time* magazine."

Dan Bahat, former chief archaeologist of Jerusalem and a senior scholar in Israel's Department of Antiquities, said Jones "is not considered a serious archaeologist."

"There are hundreds of people who come here with schemes to find all sorts of things, such as the treasures of King Solomon or the Ark of the Covenant," Bahat said. "Vendyl Jones is one of those people. All of them honestly believe they have discovered clues that will uncover these remains. They are not crooks, but they mix science with dreams and visions."

However, Jones said he is used to critics and skeptics, and he said he is comfortable bucking archaeological tradition.

"They say if you're looking for something, it's subjective," he said. "When you get a historical document and take that document and go look for something, then you are subjective to that document. But that's how (English archaeologist Howard) Carter found King Tut's tomb — he was looking for something, and he found it."

The first temple was built by King Solomon in 952 B.C. and was de-

stroyed in 586 B.C. The temple contained the Holy of Holies, the place where the Ark of the Covenant was kept, according to the Scriptures.

The second temple was begun by Nehemiah. It was destroyed by the Romans around A.D. 70.

Jones believes that the Essenes, a group of prophets living in Qumran around the time of John the Baptist, attempted to preserve the true worship of God by writing the Dead Sea Scrolls and hiding the temple treasures from the Romans.

All of the Dead Sea Scrolls, except the one copper scroll that describes the location of the treasures, were written on leather parchments, Jones said.

Jones read about the discovery of the copper scroll in 1952 and immediately became interested. He believes the Essenes etched the location of the treasures on the copper scroll to ensure its longevity.

When translators first began reading the copper scroll, "it staggered the imagination of the scholars, and most of them dismissed it as, 'That can't be true,'" he said.

But Jones took a different view.

"What grabbed me is the fact that I knew enough about archaeology even then to know that people didn't go around hammering on a piece of copper 9 feet long without a good reason," he said. "It had to be important."

Born in the Texas Panhandle town of Sudan, Jones is an ordained Southern Baptist minister. He began studying Judaism in the late 1950s and in 1966 founded what is now known as the Institute of Judaic-Christian Research in Arlington.

In 1967 he enrolled in the department of Jewish studies at Hebrew University in Jerusalem. He became an Israeli citizen about five years ago.

Shortly after the Six-Day War in 1967, he found what he believed was the Cave of the Column, described as the site of the treasures in the copper scroll and one of about 40 unexcavated caves in Qumran.

(CONT.)

Many skeptical of Jones' quest

He quietly began raising money and, after several setbacks, finally began to excavate the cave in 1977.

It was during that dig that a freelance journalist working with Jones decided to write about the search for the ashes.

The story eventually found its way to Phil Kaufman, who along with George Lucas is credited with creating the story line that eventually became the movie *Raiders of the Lost Ark*. Jones' influence on the movie was the subject of an article in *Omni* magazine in May 1983.

Jones said that he has had several close calls, including an escape from a site booby-trapped with four large boulders. But he resists attempts to compare his life to that of his movie counterpart.

"It was a good movie, but I usually tell people that it was a drag compared to our excavation," he said.

Jones spends most of his time in Israel but comes to the United States to raise money for the excavations, which cost about \$130,000 a month. All of the money comes from donations — he said he accepts no government funds. The volunteers pay their own way, he said. Jones estimates that he and his volunteers have spent \$1 million excavating the cave.

Jones believes that the objects of his quest are more than historical curiosities, that they have the power to change the course of history.

Finding the ashes of the Red Heifer, which are described in the Bible in Numbers 19:1-21, would be the first step toward the rebuilding of the temple and re-establishing biblical law in Israel, Jones said.

It would also create peace in the Middle East, he said, because the Koran teaches that all nations will submit to the nation that possesses the ashes.

But other archaeologists and religious leaders do not share Jones' zeal.

Rabbi Kenneth Roseman of Dallas said his congregation likely would be interested only in the historical significance of such a discovery.

"It would not change the way we conduct services or the way we believe," he said.

Another Dallas rabbi who asked not to be identified said there are references in the Jewish Talmud to the Ark's concealment, but he said the rebuilding of the temple is "out of the question."

"There happens to be a mosque there right now," he said.

And a theology scholar who asked not to be identified dismissed Jones' contentions as "a figment of his imagination."

"It's something people do for media attention," he said.

However, Jones said he is seeking neither fame nor fortune from his work.

"I don't have any ambition to try to capitalize on it, and I'm not trying to be famous, but I believe that what's happening in the Middle East is the fulfillment of Bible prophecy, and I want to be a part of it," he said. "When God is ready for this to be returned, it'll be returned, whether I find it or somebody else."

Dallas Morning News, 3-3-89

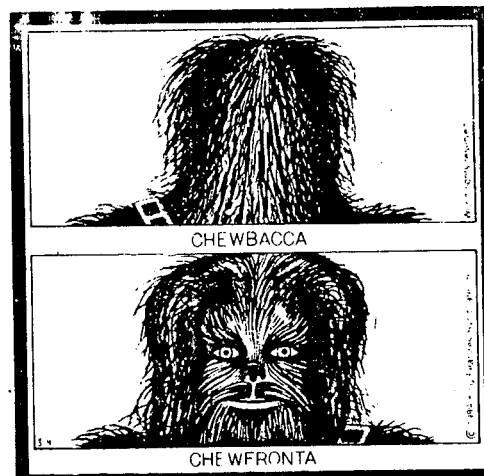
Flash cuttings

All day it looked as if clouds would hide the sunset **George Lucas** flew all the way to Amarillo to film for the final scene of *Indiana Jones and the Last Crusade*. Then, right on cue, the sky cleared and photogenic rays blazed on the horizon. Keeping film maker Lucas company on his



George Lucas flew to Amarillo to film a sunset for the final scene of *Indiana Jones and the Last Crusade*.

Feb. 24 Panhandle shoot was pop singer **Linda Ronstadt**...





Actor Harrison Ford: "My youngest, Benjamin, has never seen 'E.T.' or 'Indiana Jones.' He's stuck on Winnie-the-Pooh."

Imagine passing some time with a man who combines the "yups" and "nopes" of Gary Cooper with the poker face delivery of "Dragnet's" Sgt. Friday and you have an idea of what it's like to talk to Harrison Ford.

Ford moves like a purr, a man distinctly at home with a body that at 46 could compete with a Caravaggio saint. His ease with the press is another matter. Ford stares at you hard and uncomprehendingly, as if tadpoles tumble from your mouth instead of questions.

"Harrison is hard to get to know," says Sigourney Weaver, his co-star in the upcoming "Working Girl." "I'm an excessive person, like a puppy dog. He's more of a loner, but his humor is sexy, very dry."

Kelly McGillis, Ford's Amish amour in "Witness," says the actor barely spoke to her during the filming. "There we were, supposed to be madly in love and he kept to himself the whole time. I thought something was wrong with me."

Ford defends his reputation for aloofness. "I enjoy the company of other actors when I'm working on a film. I enjoy the team effort. When it's over, I like to get away from it."

FILM CLIPS JAYNE BLANCHARD



Pulling teeth

During the New York interviews, Ford's tanned hands, with the busted knuckles that come from practicing carpentry and other outdoor work, restlessly flip matchbooks and glass ashtrays over and over as if he hopes they'll assume another shape by the sheer motion of turning.

However, he looks peeved (and nobody can look peeved like Harrison Ford) when you suggest that if given a choice between doing interviews and having a lamb chop jammed up his nose, he'd be hard pressed to choose.

"That whole thing about me being an intensely private person is bull—. It's just that I find it difficult to talk about what I do. I'm protective of my life."

He's married to Melissa Matheson, the woman who wrote "E.T.," lives on a vast ranch in Wyoming and has three sons, Benjamin, Willard and Malcolm.

"My youngest, Benjamin, has never seen 'E.T.' or 'Indiana Jones.' He's stuck on Winnie-the-Pooh."

A cozy chat with aloof Harrison Ford

The star of the "Star Wars" trilogy, "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," "Blade Runner," "Mosquito Coast," "Frantic" and "Witness" shows up at the Regency Hotel preppily attired in a navy blazer and blue-and-white striped shirt, fresh from filming "Indiana Jones and the Last Crusade" in London.

Ford is in New York for "Working Girl," a brainy comedy directed by Mike Nichols in which Ford plays Jack Trainer, a slow-track investment broker who is the love interest of both a conniving Wall Street boss (the frothily elegant Sigourney Weaver) and her ambitious secretary, played with endearing desire and effervescent smarts by Melanie Griffith. "Working Girl" opens locally Wednesday.

"I have the girl's part for once,"

Ford says. "It was one of the least sexist films I know. I was well pleased with the way women were treated. We wanted an antidote to the sexist vision — a very positive portrait of women."

Ford got involved with "Working Girls" after Nichols sent him the script. "He was somebody I always wanted to work with and I had a hole in my schedule. I loved the material and then Melanie got involved."

He saw Griffith's delicious smolder in the movie "Something Wild" and was intrigued. "I've been aware of her for awhile. I thought it was great casting. It's hard to withhold sympathy from Melanie. I like the way she skirts from the edge."

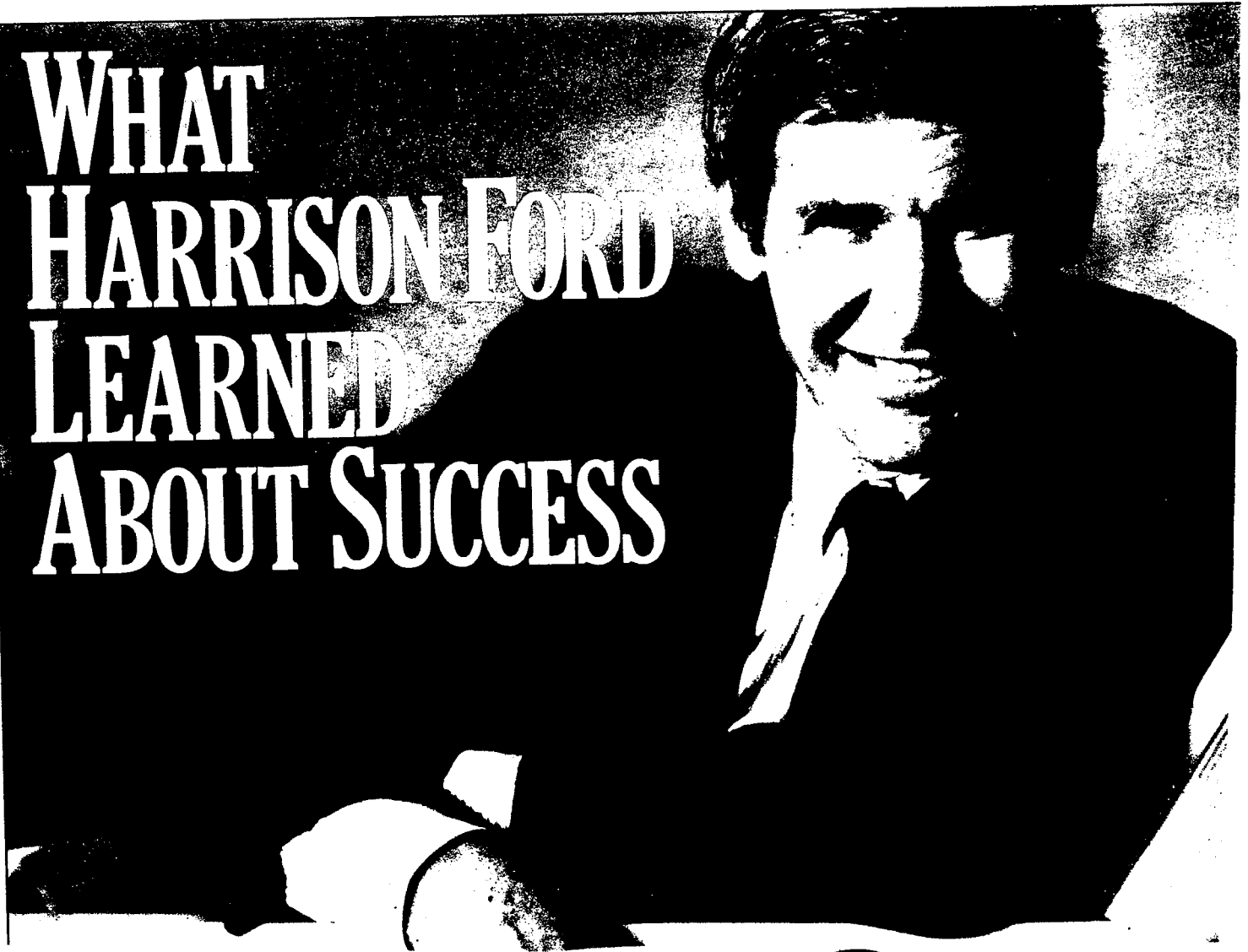
As for Griffith's celebrated sexy vulnerability, Ford comments, "She's an actress, not a doormat."

Ford also admired the script for "Working Girl," which he says has "ambition and humanity, rare emotions and ideas. So many comedies today are disposable."

On his acting methods

Another pull was Nichols, who held two weeks of rehearsal to hammer out the intricacies of doing an ensemble movie. "Mike's a great director of comedy. He's funny, bright, capable and clear about what he wanted. If you stray from the path he pulls you back. I played Indiana

WHAT HARRISON FORD LEARNED ABOUT SUCCESS



DECEMBER 25, 1988 • PARADE MAGAZINE

Jones as comedy. The job's the same — an actor communicating an idea with some specificity."

Ford did the usual preparations of spending time with investment brokers and attending meetings to understand Jack Trainer's career, but he admits his star status did not allow him anonymity.

"I got the feeling my being Harrison Ford affected the meetings. It's a subtle process, finding people to base your character on.

He smiles and cracks his main reason for doing "Working Girl" is because "it's easier to get out of bed in the morning with comedies than for action pictures. I'm not too old for adventure parts, but I do get bumps and bruises."

Filming the third — and last, if Ford has any say — installment of the "Indiana Jones" series was "a physical challenge, but easy to do. Indiana's braver and smarter than ever. We found new ways to make it interesting and risky. But after three times . . ."

GROWING UP, HARRISON Ford had no idea what he wanted to do with his life. He was quiet and uninvolved in high school, and he flunked out of college. It wasn't until he became an actor that he found a goal for himself, a goal that he then threw his heart into. "It wasn't that I had a burning ambition to do this," Ford said. "It's just that this is what I finally set out to do

and, by God, I was going to do it."

Once he had made up his mind, however, Ford was determined to prove himself on his own terms. He supported his family as a carpenter rather than play by Hollywood's rules. Ford was already 32 when his

stubbornness paid off. After being "discovered" in *American Graffiti*, he starred in the blockbuster *Star Wars* and *Indiana Jones* series. He also has shown himself to be a serious dramatic actor, winning an Academy Award nomination for *Witness*. And his latest film, an extremely funny movie called *Working Girl*, demonstrates his flair for sophisticated comedy.

What did it cost the actor to hold on to his independence all these years? And what is success now for Harrison Ford?

B Y T O M S E L I G S O N

I caught up with Ford in Chama, N.M., where he was filming the third installment of *Indiana Jones*. Now 46, the soft-spoken Ford is as handsome in person as on the screen. But he has none of the pretensions of some stars. As he drove us in to town to have dinner—in his tan shorts, Hush Puppies and denim jacket, and with his black labrador, Betty, curled up in the back of his van—he could just as easily have been a construction worker on his way to get a beer.

"I realized early on that success was tied to not giving up," he said. "Most people in this business gave up and went on to other things. If you simply didn't give up, you would outlast the people who came in on the bus with you. I knew it was going to take 10 or 15 years."

Ford was raised in Chicago. His father was in advertising, his mother was a housewife and he has a younger brother, Terence, who is also an actor. "I had a very comfortable, easy childhood," he said. "Though I was always sort of athletic, I was never involved in organized athletics. Or organized anything, for that matter. It didn't occur to me that acting might be a way to go until my last couple of years of college."

Ford attended Ripon College in Wisconsin. "I wasn't a very good student at all," he admitted. "That's what accounts for my being asked to leave three days before graduation."

"What were you doing instead of studying?" I asked. "Sleeping," he said. "I was very good at that. I was obviously in full-fledged retreat from reality."

"Acting was a way out at first. A way out of not knowing what to do, a way of focusing ambitions. And the ambition wasn't for fame. The ambition was to do an interesting job. After I did it for a while, I realized that this would be a wonderful way to spend a life. I thought of it like being in the Navy. I would travel around and meet interesting people. But I wouldn't have to kill them."

We pulled into Vera's, a simple Mexican restaurant crowded with locals. Over Dos Equis beer and nachos, Ford talked about his early years as an actor. "I got married the summer I didn't graduate," he said. "That fall we got in the car with everything we had and drove out to Los Angeles."

He supported his family by doing maintenance work on yachts and as an assistant buyer at Bullock's, a department store, until finally managing an interview with Columbia, which signed him. He liked the regular money—but not what went with it. "Being under contract was a joke," he said, shaking his head. "Their idea was to make us over in the image of some other established success, someone who worked. I had my hair cut and styled like Elvis and had various other indignities performed on me."

Ford also bridled at the acting lessons the studio made him take. "I think acting is something you must learn for yourself. If you end up listening to other people's opinions of what you're doing,

you're dead. At least I would have been. Because other people's ambitions for me were not as high as my own."

Ford explained how his growing ambition led him to make a strategic decision about his career. "I had started doing television," he said. "I was doing small parts on *Guns, Smoke, Ironside*, series like that. I thought I better start turning down those parts and holding out for better ones, if I was ever going to advance my career. The problem was I had a baby by now and a mortgage. That's when I decided I would be a carpenter."

"I started reading books and buying tools," he said. "Over a period of 10 or 12 years, I became quite skillful at doing the kind of high-quality, old-time work that was much in demand. I only worked for rich people, and I was never out of work. I never actually gave up acting. I was still taking jobs. But I was now able to turn down jobs I didn't want. It made a big difference in my pride—because it separated my pride from the movie business. I was able to be proud of other things I did."

"But that doesn't mean I didn't feel a lot of anger and frustration during that period." He looked at me sharply. "You know, this is a life, not a fairy tale. There was that side of me as well."

I asked how he showed his anger.

"I was moody at home and somewhat aggressively cynical or bitter with people I was working with," he admitted.

"I was definitely not Mr. Sweetness and Light. I was as much of a pain to them as they were to me. And, frankly, I was an inadequate husband and father in my first marriage."

Ford described his divorce as being "as good as they get." He explained: "It was mutual and generous. We're still friends." His two sons from that marriage are now 19 and 21, and both are in school in California.

Ford is now married to Melissa Mathison, the screenwriter who wrote *E.T.* They have a son, Malcolm, 21 months old. Though they still keep a house in Los Angeles, their real home is in Wyoming, where they have an 800-acre ranch.

Ford's ideal day, when he's not making a movie, is to get up early, have breakfast with his family and do odd jobs around the ranch. "I'll fix a fence, repair a piece of equipment or plow the driveway if there's snow," he said. "There's always plenty of work to do. Though I feel most alive when I'm acting, I need a balance. I need to be in a situation where my every whim is not attended to, where I have to fetch my own nails, do my own shopping and wash my own dishes. The

pleasure of my life is that, however long it takes to make a movie, when it's over, I'm back to reality." Ford laughed. "Back to the banal tasks where I belong."

I wondered what Ford had learned from the many years he struggled. "How much of fulfilling a dream is believing in yourself?" I asked the actor.

"I don't think it is believing in yourself," he answered softly. "I don't think you have the right to believe in yourself in the beginning. I think you have to earn that right, and you only have a right to believe in yourself after it's no longer important to. But that's when you really have to believe in yourself, because everyone else is believing in you, and most likely for the wrong reasons—simply because you're a success."

"I think it's important to recognize that not everybody is going to be successful. Success is a statistical anomaly, no matter what the profession. All I would tell people is to hold onto what was individual about themselves, not to allow their ambition for success to cause them to try to imitate the success of others. You've got to find it on your own terms."

"You know, many of those other actors who got off the bus with me were as talented as I am, or more talented. But I feel secure because I know how hard I've worked."

I told Ford he seemed content.

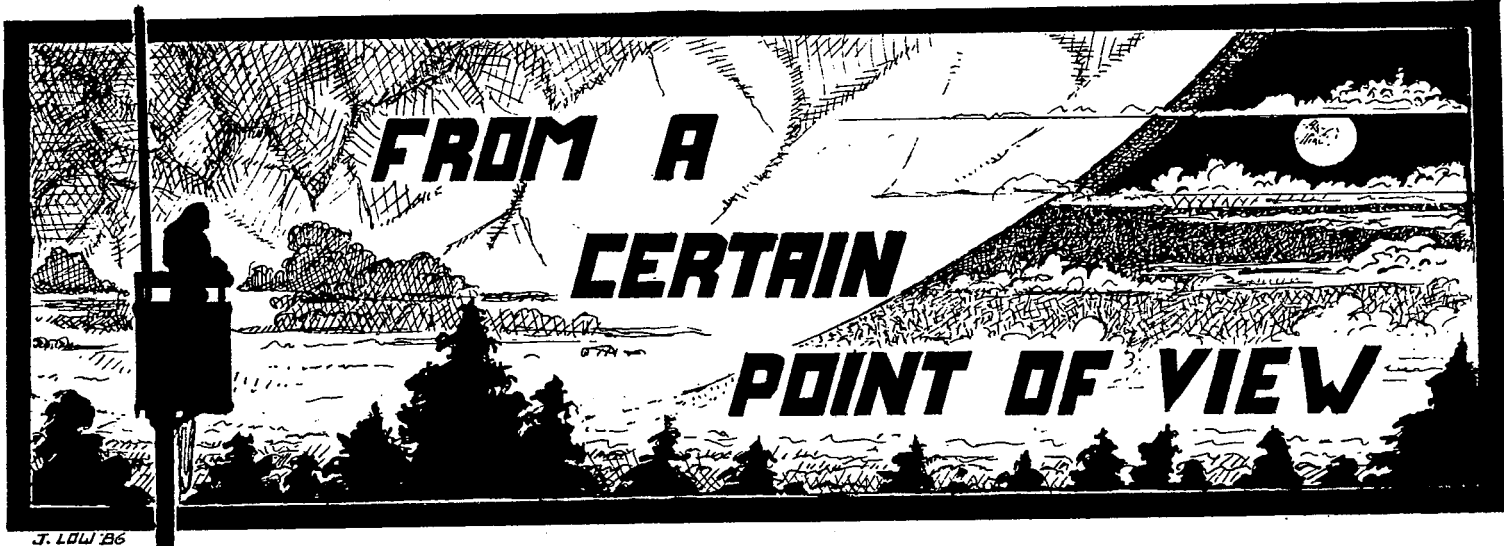
He smiled. "You know, being happy is something you have to learn," he said. "I often surprise myself by saying, 'Wow, this is it. I guess I'm happy. I've got a home that I love. A career that I love. I'm even feeling more and more at peace with myself.'" He looked at me and laughed. "If there's something else to happiness, let me know. I'm ambitious for that too."

"That's probably just because he saw *Something Wild* and likes handcuffs."

Melanie Griffith,
when told that Harrison Ford was looking forward to costarring with her on *Working Girl*

"I'm basically waiting for Harrison Ford to retire."

Christopher Reeve,
on why he hasn't been working much lately



J. LOW '86

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January 15, 1989

Thanks for keeping SE alive and circulating. It is always nice to see its latest issue make an arrival for consumption.

Maggie Nowakowska is right. *THE POWER OF MYTH* is a fascinating book and one that is immensely readable and thought-provoking. Joseph Campbell was able to take a hold of classical mythology and update it for today's world.

Another book of Campbell's now in paperback is *THE INNER REACHES OF OUTER SPACE: METAPHOR AS MYTH AND AS RELIGION*. In its prologue, Campbell speaks of "The life of mythology (being derived) from the vitality of its symbols as metaphors delivering, not simply the idea, but a sense of actual participation in such a realization of transcendence, infinity, and abundance...the first and most essential service of a mythology is this one, of opening the mind and heart to the utter wonder of all being."

Joseph Campbell is helping us to see and experience the myths about us by his translation of what was considered to be dry, dull and scholarly to that medium of the masses: the film. In so doing, he has opened a portal to the past and future and a way to see all of humankind through the culture of the present.

Mr. Campbell leaves a legacy that will inspire many for decades to come and, in so doing, has completed his own quest and completed his own heroic adventure of transcendence.

In looking at SW through the eyes of myth and using Joseph Campbell's words and images as a starting point, its fandom is something that can go on and on through many debates, as those debates will be about not only the film, but life itself. The film in this case becomes just a symbol for the underlying myth and ultimately the grand meaning of existence itself.

In so looking, there is no way that SW fandom will ever die out until the last dregs and bits of curiosity about life and why we exist and where we are going is fanned out of us!

Marti Schuller: As to Vader's appearance under his mask, look to the lead-off article and how Campbell sees

Vader. The face under the mask is an infant of types. It is soft and unformed as it has yet to take on its own direction. Maybe you could look at Vader's having been burned as part of this whole scheme. He was a Jedi and then the accident. This accident stripped him of his face, his identity. What followed was a search, a quest, to reaffirm his identity. He put on the "monster mask" of the state and, in turn, went into a limbo of non-being. You could call this his downfall from which he had to rise and make his transcendence. Upon his unmasking, the face was not fully formed. However, it was not rigid and this is important. He had not taken on the form of the mask. He made the choice to remove the mask. He "sincerely" repented his lack of humanity and took it back to himself. He had completed his journey and was able to join with Yoda and Obi-Wan with a face once more that of a fully formed human. SW is such a fascinating film that you can go over varying aspects of its being over and over and still be able to come up with something from a different point of view each time you look upon it.

Ming Wathne: Precisely, Han also wore a mask. However, he had to learn to shed the mask. That was one of the necessities of his quest. We all wear masks. Life puts them on us and we have to learn where the mask ends and the person begins. We have to see the mask as being what it is before it makes us into what it is. The subconscious beneath has to emerge and not let the conscious world inflict its mold upon it. We have to change in that we allow ourselves to be ourselves. That is a change. It is a shedding of the outer skin. It is a metamorphosis allowing the inner beauty of the butterfly to soar away from its confining cocoon.

Matthew Whitney: "What is the Force?" An intriguing question, if ever I heard one; and, one to keep folks debating for an awfully long time as well. The Force can be seen from many different points of view. From one, it could be viewed as a form of magic...an ability to connect yourself with your surroundings so that you can change those surroundings and alter your reality, or maybe even transcend that reality. How about the web that connects all being a network through which we can see all life and all times, though the future is always in motion and difficult to see it is! Maybe from that point it can be seen as a holographic image showing all about and how all are tied into the same system of being. There will be many more definitions and each of them will have merit.

Maybe what we need to do is to focus on how each of our definitions and perceptions of people and events are true in their own ways and try to see those people and events in their complete three-dimensional image instead of limiting ourselves to the more confining two-dimensional photographic image.

Melanie Guttierrez: Please don't ever think you have to apologize for "rehashing" old material. After you have thought you have learned all there is about something is when something comes along the pike to prove the errors of your ways. Too, after you have had time to mull over certain aspects of a situation and let it simmer with all the ideas is when you can often obtain a slightly altered version of the saga, one more fully flavored and showing more definition than what was first seen. Anyone not wanting to get back into certain discussions can simply choose to focus on others instead. The only way SW fandom will be threatened by discussions will be when it is limited to certain subjects.

Maggie Nowakowska: On personal statements, I rather agree with you. It's like "from a certain point of view". Evil and good are seen as being the occupants of differing houses, depending upon what light you see. Or as an old folk song depicts an elephant seen only from the tail is as a snake, only from the feet is another perspective and only from the trunk still another. It is all those sides together that make up the whole animal. Personal statements reflect each person seeing something with the spotlight on their vantage point. There is very often both right and wrong in each camp with each side seeing only one particular aspect of what exists in each sphere.

On that closing thought, maybe we can think more kindly on Obi-Wan. Maybe he was seeing Luke's father as being dead to his individuality. He could have been looking at things in a spiritual manner and forgetting that most people look at things from the purely physical level. Indeed, forgiveness is a form of sacrifice all too lacking in today's world. Maybe we can help it along by looking at Obi-Wan from a different point of view and seeing how he might have seen his words as truth from his way of looking and not seeing how he could translate his images for Luke to understand. After all, the more you know about a subject, the less you really know and the more you can see the ambiguities and see how something looked at from one way can resemble one thing and from another something quite different. After all, "truth" in history books can depend upon who won the conflict and whose history books you are reading. Its reality can be rather elusive and not as black and white as we first imagined it to be.

May this be a good year for all, especially SW fandom.

In Transcendence!



Marti Schuller
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January 14, 1989

It was sure good for my winter blahs to open the mailbox and discover #20. I always enjoy reading SE even if I have little to respond to. This issue I was especially surprised by since I had no idea Catherine Churko had sent you a photo from MediaWest*Con that included myself. (Bear in mind, folks, that picture was taken hours before I left for the airport to return home--hence my zombie-like appearance.)

I enjoyed Maggie Nowakowska's review of the PBS Joseph Campbell interviews. I caught only one of the shows myself, but I did like what I saw and heard.

First off, I'd like to respond to your editorial question about the strangest thing that ever happened to any of us. For myself, I have had one definite close encounter with someone who's passed on (and possibly two, though I remain uncertain about the second). I was fortunate enough to live next door to my paternal grandmother and her parents, my great grandmother and great grandfather. I was never very close to my great grandfather because my great grandmother considered him a bad influence and consequently severely limited the time I spent with him. Yet several months after his death, while I was still a teen, I was in bed, tired and not thinking of much beyond the next day at school, when I became aware of "something." There was a chair across from my bed, hidden in shadow, yet when I looked at it, I definitely saw a sort of vague light-colored, cloud-like figure occupying it. My younger sister slept on the opposite side of the attic that was our bedroom, so timidly I called her name. This was not uncommon since I frequently invited her to share my double bed against cold or the night lonelies. Sleepily she responded to my "come here", crawling over the foot of the bed to slip under the covers at my side. But when she rolled over to face me, she too saw the "apparition". Needless to say, when she asked me what "that" was, I turned into one big goosebump. I squeaked out a reply that I had no idea. Then a combination of odors assailed our nostrils. Gradually we were able to identify them as Old Spice aftershave, Camel unfiltered cigarettes and burning string. (My great grandfather used to entertain us by putting his lit cigarette to the twine that had bound our newspaper. What can I say? We liked watching it burn.) All these scents meant only one person to both of us. With recognition came a banishment of our fear. Instinctively, we felt he had "appeared" to let us know that he'd loved us and was watching over us. We said whispered good-nights to the "figure" and fell asleep. He never appeared again.

The second "encounter" occurred during my heavy labor with my second son. The pain was becoming intense (I have a low pain threshold anyway) and I was fighting for control. I squeezed my eyes shut tightly and tried to keep from screaming. Suddenly an image of my--by then--deceased great grandmother appeared vividly before my inner eye. She was holding her second daughter who had died before age three of diphtheria and she was smiling at me. Now, I was heavily drugged, but I swear the pain eased and I felt better. Whether this experience was drug-induced, emotionally stimulated or a true "visitation", I don't know and really don't care. It worked.

So there are my "strange" stories. I'll look forward

to reading someone else's, hopefully. Somehow it's always awkward to admit to such experiences, even to those who ask, so I hope they help, Cheree. Now, on to the correspondence.

Ming Wathne: I have to agree whole-heartedly with your reply to Sally Syrjala concerning Han's innate nature. While I am a devoted Luke fan, I have given no little thought to the background of the other players. Your analysis of Han's character seems to me to be straight on.

As for how Han's upper arm binders vanished after the carbon freeze, I too have wondered what happened. I'd considered the idea that they might have been made of a material that disintegrated when exposed to some element used for the carbon freezing, but then certain Solo's clothing should have been affected as well. Sorry I have no explanation either. ((Ed: Probably George would just say, "I forgot. Excuuuuse meee!"))

Matthew Whitney: I would also agree with your perceptions of the Force as it pertains to Han. As Deborah Kittle pointed out, Mary Jean Holmes' mythos supplies him with just the right amount of, and attitude toward, the Force to suit my feelings. Do you agree?

Tim Blaes: Okay, so some B-films and old TV episodes are fair game for colorization, but can we agree that classics such as MR. SMITH GOES TO WASHINGTON and ARSENIC AND OLD LACE should be left alone?

And, yes, Mr. Lucas does make films for money. He does owe his audience a good movie, but who's to judge? One man's caviar is another's garbage. Many of the top money-making films today I find trashy or unworthy of my dollars. I agree with Maggie Nowakowska that having the "guts" to follow your own ideals is to be commended. After all, if Lucas hadn't believed in himself, we'd never have had the SW saga we all love.

I also confess to being surprised at the lack of media fans involved in role-playing. I'd love to try, but perhaps like me there are those who are willing, but are either afraid to make fools of themselves with experienced players and/or lack any willing partners.

Melanie Guttierrez: Yes, we can agree about loving the SW saga, but I still say you missed a fun film when you missed WILLOW. Yes, it did have elements from SW in it, lots of non-Lucas movies do these days, but it was still good escapist fun. As for it being a "bomb", I've never listened to critics. Weren't there some films of yesteryear that got initial bad reviews only to find audiences later on?

But, all said and done, we can find common ground on SW, writing longhand and lusting for Luke. Alright? Friends?

Final notes. It was good to read everyone's letters and see so many remaining loyal to SW. Love the pictures of Katy. Also, at this writing, I'm sorry--no, sick is a better word--to say that I probably will not be able to attend MWC this May. And I really will need it as I turn 40 on May 31. (UGH! Where did the years go?) But I've been unable to find suitable employment yet and the lottery is a long shot I can't count on. So, unless you know a devoted, well-to-do Beatles collector willing to pay \$350 for a collector's album I own, I will have to remain at home and sob into my pillow alone. But my heart will be with you all.

Keep the Force.

Melanie Rawn
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January 25, 1989

Flipping around the dial when commercials were on during the Superbowl (all right, 49ers!), I ran across a PBS show called WHERE THE HEART ROAMS. It was about writers and fans of romance novels. One lady's dearest wish was "to have Harrison Ford--for a month!" Take a number, honey. The line forms on the right.

Sally Syrjala: From the reaction--actually, lack of reaction--of Han and Leia (who were looking in the same direction as Luke at the end of JEDI), it's clear that Luke is the only one who sees Yoda, Ben and Anakin. I agree about the physical shapes they had in life being convenient reference points--time and again SF beings assume physical forms so that those they interact with aren't terrified/overwhelmed/mind-burned by the reality.

Marti: Ah, that commuter flight to Lansing...a distinctly unfond memory, and only one memory because I took it only once. A brilliant friend suggested flying to Detroit and renting a car. It works out pretty well if 3 or 4 people share the cost and the driving--and you get to see gorgeous green Michigan in spring, which to a Southern California girl is very special.

One of the panels at Loscon over Thanksgiving weekend was "Solving the Wesley Problem." Consensus was he's a symptom, not the major difficulty. People like the actor, but the character gives them fidgets. The kicker: during part of the panel Wil Wheaton was in the back of the room. He joined the dais for about 20 minutes. He knows there are problems--but he also likes his job... At the masquerade: Darth Vagrant. Homeless, creditless, panhandling galactic streets in his torn, muddy cloak and sockless, ragged Reeboks...poor baby! Also at Loscon I got to make a fool of myself when the books [DRAGON PRINCE] didn't arrive and there was nothing to sign but bookmarks. It's gotta get better, right?

Lin: You have to kind of piece together Han's strange career for yourself in my universe. Use "Han's Story," "A Civilizing Influence," and the timeline in SANCTUARY, plus what Han says during the ancient Tatooine scenes and the list of Jedi masters in SITH. Then reread his death scene in A NEW CHALLENGE. If that doesn't explain it, then I apologize for not doing my job.

If anyone happens on a review of DRAGON PRINCE in local papers, may I beg you to send it to me? The publisher keeps an eye on the trades and major papers, but misses the locals. And I'm a real glutton for punishment.

I hope to see a lot of you folks this year at conventions--Westercon in Anaheim, Worldcon in Boston, maybe/probably the World Fantasy Con in Seattle. I need some serious down-and-dirty Luke-lusting--and moral support if I end up signing bookmarks again!



Ming Wathne
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January 28, 1989

I know this is a SW zine, so I will leave it to your judgment whether to print the next few sentences, but since bad news seems to travel so much faster than good, I thought I might take advantage to let my friends know some good. Our little granddaughter who was born on the 15th of December was not expected to survive. But she is a tough little Corellian lady and, after 3 surgeries, is in stable but guarded condition. It will be many months before we know the final results, but for now she is happy and comfortable. And I want to thank all those who expressed their concern over this sad situation. ((Ed: Please keep us informed on her condition! We are all out here using the Force for you and her! And belated congratulations, too, on her birth. How about sending us some stats--name, weight, etc.--and a picture, if you have one you'd like to share? I'm sure we'd all love to see your Next Generation Fan!))

Now on to STAR WARS business...

Ye Ed: Thanks for printing the con pics. MediaWest was great, the people were great, but since you only get to see them once a year, you need something to remind you what they look like. And the pics of your little lady are great, too.

Sarah Cohen: Introduction to Carol Hines-Stroede's stories--100% okay. I really like that universe.

Debbie Kittle: Sorry, lady. The Ming Library has a disaster sign on the door and nobody in their right mind lets originals out of their sight, since some are impossible to replace.

One of the really difficult problems with fan fiction is the fact that many of the old time items have ended up in garbage heaps, as the fan authors and editors lose interest. And many were in short supply to begin with (I have one zine which lists a grand total of 20 copies). And while I agree with Mary Urhausen's outline on copies (in #20), we have to realize fanfiction is somewhat more difficult to deal with. Tracing the editors and/or authors of zines that have been out of print for 6 to 10 years can be a study in detective work and frustration. When the Star Wars Lending Library [from Maggie Nowakowska, et al] was open, they never received answers to many requests to release the zines to copy. These were not rejections to copy (which they did receive a few of), but simply no response--no answers at all. What does one do then? Is it fair to prevent new fans (some who were not more than 7 or 8 when the zines were released) from reading the early stories, poems, etc.? For those of us who can get to MediaWest, the situation is somewhat better, but even then the situation is problematical. I have been searching for the Swedish version of "The Dark Lord" issues 1, 2 and 6 for 3-1/2 years, all attempts to reach the editor and authors have been in vain so it would seem my only possibility would be if someone has a copy and would copy it. This is not a unique situation. Since last year, I have managed to collect only six out of print zines, this despite combing all advertisements and sending SASEs to every zine and auction sale I can lay my hands on. We also have that particular bane of the zine fanfiction world, the editor who accepts money for copies, produces a dozen or so, then disappears into the woodwork with the cash. And there are only a few zines

with those great stories. How do you satisfy 100 fans with 12 zines? What is the ethical decision in these situations? At present, we have no realistic standards.

By the way, the new count in my zine catalog is over 400. 85% are originals or copies authorized by the editor and/or author. In fact, 2 of the editors were kind enough to make copies for me themselves of their out of print zines (Thank You! Thank You!). About 8% are stories that have never been circulated. The rest are copies--sometimes copies of copies of zines that fall into the 2 outlined categories since, like the Lending Library, even extensive search failed to get any leads. I am sure that at this time, there is no doubt that I am a SW Zine enthusiast, and I think if we as a group can work out a reasonable approach to this situation, we would find less of the pirating. Making copies is almost always more expensive than buying originals, but for the new fan, getting the older originals can be an impossible proposition.

Maggie Nowakowska: By all means, let's set up personal statement forms. My letter in Consumer Comments (#20) outlines one of these nasty situations. A standardized way of proceeding would perhaps eliminate some of the difficulties and occasional embarrassments.

Melanie Guttierrez: You and I think alike on Lucas--if he is sick and tired of SW, why not let someone else carry the ball?

As for Yoda and Ben not telling Luke who his father was, I believe they never expected Luke to find out. Yoda's answer, "Unexpected this is" would seem to indicate that they did not believe Vader would know who Luke was, or if he did, he would not admit it. As you say, this is probably old hat to established fans, but new ideas and interpretations are always popping up.

Catherine Churko: Yep, I know there is much still to be done about women's problems. What I do not agree with is the tendency to toss the baby out with the bathwater. Many of the so-called improvements for women have only created more and greater problems for women. Even when you live in a society, it is often difficult to tell how it will react to change.

About the "Other" and another "Skywalker", neither Ben nor Yoda say they are one and the same. It is Luke that makes that assumption simply because Leia is his sister.

Barbara Brayton: Well, most of the chances in life are that way. If they are a success, they are brilliant concepts, if they fail they are stupid stunts.

Matthew Whitney: Force Talent--Han's talent was so much a part of his ingrained behavior, he never thought of it as the Force. It just was like Luke's blue eyes. But Luke, brought to the realization of the Force late, recognized it as a separate entity that could be learned and channeled.

Sally Syrjala: "Judge Not"--Well, apparently the Force did. Ben and Yoda both disincorporated, Vader had to be cremated. So I would think there was some type of judgment even if Luke did see them together afterwards. Anybody got any ideas? ((Ed: Perhaps disincorporation was a learned talent and Vader never learned it.))

Well, hope this gets to you in time. Seems like I am always pushing the panic button. Till next time, go in peace with the Force.



Matthew Whitney
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January 28, 1989

First off, to correct a news clipping which was probably based on non-solid data, Harrison Ford will not be co-starring in *FAT MAN AND LITTLE BOY*. The J. Robert Oppenheimer role went to Dwight Schultz (Murdock of *A-TEAM*) instead. Would've been interesting to see Harrison in that role, though.

Sally Syrjala: THE BLOB did have the mythic qualities you observed, but I really didn't pay much attention to them. I was too busy writhing in the aisle over the Z-grade slop that made the original look like a masterpiece.

Marti Schuller: It had to have been Janet Madden who blabbed about my addiction to stills. Curses, my secret is out (ha ha). I've heard of some zine nuts buying dozens at a time, but I think I can give them a run for their money. The collection is now well over 2,000, over 600 of which are SW alone, and mostly color. On one ride back from a still-fest at a NYC dealer's place, we joked how one day Geraldo Rivera will air a special on the Opening of Whitney's Vaults. The script's already been written:

Geraldo: We've just opened the first vault, folks. There appear to be stacks of three-ring binders. We'll open one. It is! We've found stills!

We got so caught up and laughed so hard that we were miles past our exit before we realized we were going the wrong way.

Ming Wathne: Yoda does say, as you observed, there is "another Skywalker," and did not specifically identify Leia. However, Obi-Wan only moments later tells Luke, "the other he spoke of is your twin sister." If she wasn't the same other Yoda spoke of, he'd have popped back in and set the record straight. So, I do think Yoda was referring to Leia as the other.

Going back to *TESB*, where Luke is blasting off from Dagobah as the first mention of the other is made, I see that as not the beginning of a debate between the two Jedi Masters, but as part of a continuing disagreement between them. Assuming Leia has Force potential, those who survived the purge of the Old Republic by Palpatine at the beginning of his rule and knew of her existence must have had to decide what to do with her. With Luke, it seems clear they decided to place him in the Lars' household with Obi-Wan looking in occasionally. His background seems fairly clear. Leia remains a mystery. This group who decided the fate of the twins probably included Obi-Wan, Yoda and the mother of the twins. Could there have been others? Mon Mothma? Could it have been any of these, meaning Ben most likely, acting independently? Whoever it was had to decide whether Leia should be hidden (she was), where (Alderaan's Royal House), and whether she should be told of her heritage and Force potential? The last answer was obviously negative, but I ask why? I discount the thought that Force ability is passed only by father to son. Yoda seems to have argued to train her, else he'd not have revived the debate with Obi-Wan on Dagobah when Luke left to rescue his friends. To me it seems two trained Jedi would have posed a better defense and insurance against the Empire. Luke's training began late, but probably it

was the first time Ben could step in. Could there have been someone watching over Leia? Bail Organa? Was he a Jedi who kept his identity secret and was planning to train Leia at a later opportunity, delaying for the reasons of keeping her Force patterns unrecognizable? Could that have been the mother's role? She was with Leia while she was an infant but died when Leia was very young, but how did she die?

Ming, re the alien's bloody arm in *ANH*, I still contend it was necessary, not a goof. Sabers would cauterize wounds nearly all the time, but Ben hacked through two goons with one slash. Figuring there is a proper technique to it I can imagine how a small quantity of blood could be released. After all, we saw only a small amount and not buckets from the rest of the bodies. I heard a rumor that the blood was also intended to help insure a PG rating, thus avoiding a G which spells a death sentence 99% of the time for everyone but Disney. *ST:TMP* is the only exception I can think of. For clear goofs, I agree on Han's arm binders when he's thawed. Leia should have had a space age skeleton key to unlock him when he was freed of the carbonite. Clear continuity gap, though I've grown fond of the small slips.

Lin Ward: Re four questions you raised:

Skyhoppers vs. landspeeders--the latter are anti-grav cars that hover only a meter or less from the ground as a hovercraft does on a cushion of air. A skyhopper, which we see as a model and parked in the back of Lars' garage, I extrapolate is the equivalent to our airplanes, operating only inside a planet's atmosphere. From the way Luke manipulated it, simulating its motions during *3PO's* oil bath, it probably gets decent altitude. A Tydirium without space capabilities. My bet is it is the *T-16* he mentions which has given him the piloting experience to handle an *X-wing* later.

Dewbacks are the lizards the stormtroopers ride on the desert of Tatooine, at least according to the Kenner toy. We see one in the "Look, sir--droids" scene and outside the cantina. One also shows up in one of the many standard promo stills.

Why Obi-Wan wasn't concerned about Luke's infatuation with Leia is because he played on it to help him convince Luke to join him and eventually the rebellion. Any troubles would have had to be ironed out later. Not entirely on the "up and up" but I exonerate Kenobi on the basis of desperate times calling for desperate measures.

Who'd Obi-Wan save in the Clone Wars? Beats me, but that should be one of the big questions that the first trilogy will answer. WILL -- think positive!

Tim Blaes: Re colorization--Headline: TED TURNER BUYS ALL ANSEL ADAMS' PHOTOS. Says Ted, "Colorize 'em all!" I can see your point on things that should have been in color if the studios had had the \$ to have done it in the first place, but I say to preserve it in its original form, no matter what, no exceptions, not even early *GILLIGAN'S ISLAND*. Because, for some it will be okay, but where and who will draw the line to say this should be preserved. People should be able to enjoy a B&W program just as much as a color. Sorry if I sound grumpy on this; it is not directed at you. Colorization just burns my butt like a four foot flame!

Did anyone catch the *ST* special hosted by Patrick Stewart which featured "The Cage" in complete, all color, form? Great program, but a newly rediscovered print? I smell a rat. My guess is that they colorized the B&W bits from Roddenberry's original. ((Ed: I thought my eyes--or my TV--was going. There were bits here and there in the

version that I saw that I swear were black and white.))

Catherine Churko: I heartily agree that we all should be able to exhalt in other nations' exploration into "the final frontier" of space just as we do with NASA's efforts. Unfortunately, it is hard to excite the public with even what this country is doing or trying to do. One or two more successful shuttle launches and it'll be back page news again. For following other countries' efforts, I think it is up to us to hunt for news and share it. My sources are The Planetary Society, who publish a fine, glossy, informative report 6 times yearly and hold many events. I went to a picnic at the site of their ongoing SETI (search for extra-terrestrial intelligence) project. It is the most extensive search ever conducted, using an 85-foot satellite dish antenna--and the picnic was held right in its shadow as it carried on its silent vigil. From TPS I also learned that one of the two Soviet Phobos mission crafts was lost due to an incorrect message being transmitted, sending the craft tumbling, unable to focus its antenna back at Earth to receive any more instructions. The remaining craft should be able to complete the mission, though. My other source is a new magazine called FINAL FRONTIER. It covers space exploration by all nations and is available in newsstands. Anyone interested in TPS, just drop me a line.

Thanks for the "Shalmanna's last time seeing Luke" story idea, Catherine, and for the kind words on "Changeling." I've been stalled in my writing since that last story because I've been trying to piece together a monster-sized story. My forte seems to be for vignettes, and that is a promising topic, I just may try it.

Lin Ward tells me that ROBIN HOOD (aka Robin of Sherwood) will be rerun in the spring on SHOWTIME. Dibs on the VCR. I'm taping it this time. Last run I began watching the Jason Connery episodes and only woke up to how GREAT it was near the end of the run. Yes, I've kicked myself ever since.

Cheree, it took great self-discipline to meet this deadline. Last night I found Katherine Kurtz' THE HARROWING OF GWYNEDD had been released and it is sitting there now waiting for me to read it. I held off, though, because of the need to type this up. So, I am wrapping up here, running to the mailbox--and then off to the world of the Deryni!

Follow the Force...

Good Points

Sarah Cohen
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January 22, 1989

Hello, all. Hope you've all been well. This time, Cheree, I promise not to try to win the Under-the-Wire Award! No, really! Why do I have this feeling that you don't believe me?

I loved Maggie's article on the Joseph Campbell series. I missed them when they were on, but I think my

parents taped them. I'm now inspired to go find out if anything is left of that and watch the whole thing if I can; I only saw bits and pieces of the interviews. (If I ever have six whole free hours, that is, something which seems less and less likely.) I took a class that dealt with some of Campbell's work, and my teacher always used SW as an example of the hero-quest pattern. It fits closely, down to the smallest details, things like the hero having mysterious circumstances attached to his birth (and how many explanations are there for Vader not knowing he had a son? or a daughter?). He especially liked Yoda's line in TESB just before Luke goes into the tree, the bit about the only things inside are the things Luke brings with him, since so often in the end the hero's most difficult battle is within, against himself. And Campbell did make some good points about Vader's face. Also, Maggie, I think your "public statements of regret/disagreement" might not be a bad idea. Maybe they would keep situations from getting out of hand by providing some sort of public forum to announce any problems in.

I think Sally Syrjala made some good points, although I wouldn't say that it is necessary for us to try to return to the mind-set of Eden. It may simply be that I've read too much Blake, but it really does seem that the loss of innocence is vital. Eden is a static place; nothing dies, and I at least have always felt that nothing is ever born there, either. If Adam and Eve hadn't eaten that apple all of the things that would seem to justify our existence would be lost. You can't have good without evil or joy without pain. The knowledge of good and evil is what makes us fully human, with all the wonder and terror that implies. Those things somehow seem more valuable (that's not quite the right word) than some sort of unjudging immortal state. I don't think that the loss of innocence was a mistake; I think that it was an important part of the plan (assuming, that is, that there is some plan).

Melanie Rawn: I have read DRAGON PRINCE and I loved it! In fact, it saved my mother's sanity on Thanksgiving as we were trying to drive from the Bronx to Long Island; I read it aloud to her in the car, and she really liked it, which really is a compliment, since she doesn't like fantasy in general. Actually, I've read parts of REVENGE OF THE SITH to her, too (some of the scenes between Luke and Jehan) and she liked them, too. I have a question, though. Does the pro material resemble the fan material, or vice versa? Anyway, I can't wait to see more of this.

There a little weekly humor sheet which gets circulated here, and each week they give a synopsis of ST:THE NEXT GENERATION. They've noticed a pattern. In every episode, no matter what the threat, Picard solves the problem by lecturing whoever is causing it. They write things like "In a unique plot twist never before seen on ST:TNG, Picard resolves the situation by giving a speech." Oh, and did anyone else see the episode with the Corellian in it? ((Ed: "The Outrageous Opona" did sort of look like a cross between Han Solo and Marmartigan, didn't he? A true spacer if I ever saw one!))

I loved your comments about people who eat in SW. Personally, I've always wanted to write a story about Leia getting her period at some inconvenient time and place.

Lin Ward: You wondered why Obi-Wan wasn't upset by the fact that Luke was in love with Leia. Perhaps it was because he didn't know that they were related while he was alive? Maybe he didn't learn that until he reached the Afterlife, or whatever state he goes to next.

I had to miss Renfair this year because school start-

ed, but I'm glad you had fun, Sally Smith. And I'm glad to know that you go in costume; it's much more fun that way.

Catherine Churko: I'm horribly ashamed to admit that I've never read Simak; I intend to rectify this deplorable situation as soon as possible! And of course I'm wishing you good luck on your portfolio! We all have lots of faith in you. We can't all be wrong, now, can we? I can't wait to see you again at MWC. And no, I haven't been to any Creation Cons. I don't have time anymore! (Being busy at college does have its good points!) Although over vacation, I did see the whole trilogy at a local theater, which is quite an experience.

To be honest, Melanie G., I'm not entirely sure that I want to see the "gospel version" of the first and third trilogies, as told by Master George. I've seen so many really good fan stories, and I'm just not sure if he could ever come up with something as good as, say, as Melanie Rawn's or Carol Hines-Stroede's universes. I really don't want to be disappointed by something which isn't as good as it could have been. I suppose I wouldn't mind if I could see his view as just another opinion, instead of "what really happened."

Matthew Whitney: For some reason, I seem to be surrounded by BEAUTY AND THE BEAST fans! I like the show myself, but I find it frustrating to watch. It seems as though Catherine and Vincent have something really beautiful and they keep trying to throw it away. Or maybe it's just that I see all the wrong episodes. Still, everytime I go into New York City, I look out the windows of the subway. Just in case.

Til next time...

Previews

Deborah Kittle
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January 27, 1989

Happy New Year to everyone.

Anyone get to the movies last month and see Indy III previews? It was great! My favorite part was where Harrison staples his hat to his head to keep it from falling off. Thank the Force for cable Channel 20. It's the movie preview station here and now I have that gorgeous preview on tape as well as a short one for STAR TREK V: THE FINAL FRONTIER.

I thoroughly loved Harrison in WORKING GIRL. Great movie!

Marti: I didn't feel at all uncomfortable with the opening scenes of WILLOW. In high school, I was somewhat good friends with a "little person". She was treated rather poorly by a lot of the kids (I use that term literally). I'm sad to say we've lost touch after graduation but I feel she helped me.

I agree with you that Yoda and DV were evenly matched

in most areas, and that Yoda chose to teach the Force. I truly can't picture Yoda and DV saber fighting. We don't even know if he owns a lightsaber. Yoda just doesn't seem quick enough (what does 900 years do to your agility?) or even tall enough to match DV in that area. All seriousness aside, it would be pretty amusing, kind of like Danny and Arnold (from TWINS).

I also plug Mary Jean Holmes' "Turnabout" and "A Light From the Dark". In fact, all her work--she's really good.

Ming: I agree with you and Sally Syrjala about Han changing/not changing. Han's caring nature was there--it showed with Chewie and his ship. Yet he'd been betrayed by friends or people he had thought were his friends so the trust was buried deep. His association with the Alliance (Luke and Leia) taught him that there are people in the galaxy he can trust.

I remember wondering where the arm binders went when Han was thawed but had forgotten about it until you brought it up. Two explanations come to mind. It was a goof up or perhaps the process of carbon freezing does something to metal (melts it/disintegrates it/fuses with it).

Melanie: I purchased DRAGON PRINCE. Haven't read it yet but it LOOKS good.

Thank you for explaining the food issues.

Matthew: I liked the way you described Han's Force potential (within/without).

Lin: I'd love to find the 12 inch dolls, too. A guy I know at work has a SW toy collection. We traded doubles of figures and he gave me a tauntaun, which I didn't have. He also had the ENTIRE collection of the 12 inch dolls but when he moved they got left behind. I would've died! I showed him how much they were worth in the 1987 edition of ST & ST COLLECTIBLES. Needless to say, upset isn't quite the adequate term for the way he felt.

Anyway, I did find a 1st edition of the SW book. Cover is a little worn but otherwise it is in good condition. Paid 75¢ for it at a used book store.

I got the following definitions from A GUIDE TO THE SW UNIVERSE, compiled by Raymond L. Velasco. A landspeeder: "a generic term for any light-duty surface transport vehicle." A skyhopper: "Informal design of the T-16 model Incom skyhopper used as both a pleasure craft and a utility vehicle." A dewback: "a large herbivorous reptile that is used as a beast of burden by the Tatooine moisture farmers and as a patrol animal by the military."

The last definition has a reference from the SW radio show #5. The book is an excellent source of information. You do see dewbacks in the SW movie. First is when the stormtroopers land on Tatooine and are searching around the escape pod and again in Mos Eisley by the cantina.

Why wasn't Obi-Wan concerned about Luke's infatuation with Leia? Maybe he was waiting to see what developed between them, how far it might go. Perhaps Ben knew that's exactly what it was--an infatuation and if Luke started to get serious, Ben might have stepped in. Ben laying a lot of info in front of Luke and telling him he couldn't even think about Leia, much less in those terms, would've caused him to ask too many questions, questions they didn't want to answer then. Maybe Yoda told Ben not to worry, that he had seen enough of the future to know Leia and Han would get together. (Yes, I know Yoda said the future is always in motion and he couldn't answer Luke's question about Han and Leia's future on Bespin. I think he was testing Luke.) Ben also used the Princess as an extra incentive for Luke to come with him to Alderaan, I think.

I posed this question to the same guy I traded SW stuff with and he said if Luke had known about Leia, DV would've picked up on it much sooner. If Luke couldn't hide it when he was a Jedi (well, almost one), then he surely wouldn't be able to before. DV could've picked up that information from Luke's mind while they were in the trench or on Bespin. After losing Luke, DV would probably have concentrated on Leia and might've changed things completely.

Tim: You're right. TK doesn't coat their bumper stickers. Though I don't put them on my car, I just keep them. My car's almost new so I have to break it in first. I did have some other uncoated ones on my old car and they stayed nice looking for the 2 years I had it.

Instead of bumper stickers on my car, I have a license plate cover to make a statement. It says: "Debbie's MILLENNIUM FALCON." I also saw a license plate that said "O B Wan."

I like your cross universe potentials.

Catherine: Consider good wishes sent your way. Also, I like those panel topics. I've never been to a con that had a panel. I'm setting my sights on going to MWC in 1990.

I sat down the other day before typing this up and watched the trilogy to see if anything caught my eye. The first thing I noticed in SW was that almost all the stormtroopers were left-handed except for the one that talked. Could this be a clone trait and the right handed ones were real people, leaders of the clones? I thought this was very interesting. Luke carries a blaster in his left hand while impersonating a stormtrooper but then switches it to his right one just before firing. Yet Han carries the captured rifle in his right hand. There are not that many lefties in the world (I'm one of them myself). I was surprised to see Chewie was a leftie.

In ESB, the Hoth 'troopers are Righties. The ones in the carbon chamber and walking with DV were lefties. It seemed to be about an even mix there.

In ROTJ, the troopers on the second Death Star are left-handed but with right-sided holsters. Some were like that in ESB. The biker scouts carry their pistols in their right boot. In groups on Endor, the troopers (regular) seem to be righties but when the movie spotlights individualized Ewok attacks, the troopers are using their left hands.

I just thought this was an interesting characteristic of the white helmets. I know they reused all of the same people to play different troopers but for all of them to be lefties seems to be more than a coincidence. I tend to think this is a definite trait.

Whatever happened to those dice Han had hanging in the Falcon when we first see him enter the cockpit in SW, but after that nothing?

Did you notice in SW that DV's helmet is dull but gets polished up in ESB but then reverts to being dull later again in ROTJ? Dave Prowse mentioned this at the Creation Con.

One last thing, in ANH, what happened to the last stormtrooper (he was a rightie) that had Luke and Leia pinned down on the ledge? You see Leia shoot one of the two and he falls down. Then Leia shoots again, Luke throws his line to swing them across and they go, yet nowhere did you see Leia hit that last trooper. Probably an editing mistake?

I'll end now so I can get this thing out before the deadline. Only two weeks to get it done and out, Cheree? This must be the quickest turn out I've done.

Please keep the newspaper clippings in SE. I enjoy reading them considering I rarely read the paper at all -- usually the NATIONAL ENQUIRER (my grandmother gives it to us after she's done reading it) and PEOPLE Magazine (at work).

Long live the Alliance!

Communion

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Canada

January 30, 1989

Maggie's article is very interesting. I missed the TV show because we don't receive the public channel in our area, so I will certainly look for the book.

Great photos from MediaWest. The people in them look nothing like I have pictured them. I'm hoping to make MW myself sooner or later, possibly for the tenth anniversary. I'd like to meet all the people that have added so much to my life in the way of excellent writing and artwork and thought-provoking ideas.

Cheree, I also read COMMUNION and found it fascinating. Once I got started, I didn't want to stop. I've always believed that THEY were here, even though I don't remember too many strange things happening in my life. Strieber has written a follow-up book, TRANSFORMATION, which I have not read yet, but it looks as interesting as the first one. ((Ed: I was very disappointed in the second book. While his arguments and recollections were convincing and forthright in the first, in TRANSFORMATION he came across as just being an egotistical nutcase. His encounters with the Visitors weren't even very interesting for the most part. If they truly exist and are as heavily into his life as he says, then I think they've driven him over the edge. I wouldn't recommend this book to anyone unless you're just very curious as to his follow-up to COMMUNION.))

I enjoy seeing the clippings. They are wonderful sources of information. River Phoenix to play HF's brother? Hmm. Last I heard he was to portray a younger Indy in a flashback sequence. Guess Lucas and Spielberg changed their minds.

Speaking of INDY III, I was at the movies the other night and the trailer was some scenes shot during the production of the movie. I can tell you now it looks just great. I don't think anyone is going to be disappointed with this one which seems much more in the spirit of RAIDERS than anything else. Of the scenes they showed--Indy and his father trapped in a burning building, Indy on horseback chasing a truck, a car being strafed by a German aircraft. Action, adventure, excitement -- a Jedi craves not these things, but Indy's fans sure do, and this movie will give it to them.

Sally Syrjala: I haven't seen THE BLOB yet but am planning to rent it as soon as the video store gets their

only copy back. Thanks for the synopsis. So many times a remake is not as good as the original, but I hardly think being remade makes a difference in this case.

Marti Schuller: I liked WILLOW, too, especially the Brownies, Rool and Franjean. The fact that the hero was a little person didn't bother me at all. They can be as heroic as the next person despite their lack of size. Perhaps because I've known several little people, one of whom is a successful jockey at the track here, my attitude is somewhat different than most.

Although I have yet to see THE PRINCESS BRIDE, I have enjoyed a pair of films that might be labeled "fantasy" -- LEGEND and LADYHAWKE. One scene in LADYHAWKE was most impressive -- the good guy v. the bad guy in a swordfight on horseback inside a Gothic cathedral. It was very well done, beautifully choreographed and visually impressive.

Rutger Hauer as Skywalker Senior? Yeah, I can see it.

If Luke had killed Vader on Bespin, then been told the truth by Yoda and Obi-Wan, would he have been in any kind of shape to finish his training? Or destroy the Emperor? Would the news have completely destroyed him, mentally anyway? As it was his confidence in himself seemed badly shaken.

Ming Wathne: Indeed, for Han to behave other than he did, before he became involved with Luke and Leia, would have meant a short life and probably a quick, not necessarily painless death.

There should have been more Solo books. Lando got three of his own and he's not even a main character.

If the Force surrounds us and binds the galaxy together, everyone, regardless of sex, should be able to use it. As to Force talents, well, some people sing better or write better or draw better than others, but gender has nothing to do with it. If you've got it, great, and if you haven't, you learn to live with that.

Melanie Rawn: Interesting questions you bring up about Indy and his father. Anybody want to tackle answering them, either in the pages of SE or any of the zines?

Dr. Mary Urhausen: I agree with you about the new fans writing fanfic from "a different point of view." Anyone unwilling to accept new ideas can only stagnate, and I'd hate to see that happen to SW fandom.

Slash fiction? Haven't read any but I wouldn't be shocked if I came across it. I try to keep an open mind and I think even slash fiction (good, bad or otherwise) has a place in the genre. After all, it's a fact of life today. No doubt it will continue to be so.

Gypsy is just great! The Arab is the foundation breed of my own beloved Thoroughbred and it's nice to know a fellow fan who likes horses as well as SW.

Lin S. Ward: According to A GUIDE TO THE STAR WARS UNIVERSE, a dewback is "a large herbivorous reptile used as a beast of burden by Tatooine moisture farmers and a patrol animal by the military."

Sally Smith: Congrats to Murdock on his ribbon. I don't have kids to brag about, either. Just cats and horses, eight of one and seven of the other.

Barbara Brayton: Of course Han's done something stupid at some point in his life. Maybe more than once. Who hasn't? To listen to Han, it was turning back to rescue Luke instead of hightailing it to Tatooine to pay off Jabba.

Catherine Churko: Your ideas about Force strength and sex being unrelated jibe with mine. See my remarks to Ming.

Lastly, since several people brought the subject up, I don't believe that SW fandom has died out, either. It is changing, certainly, and hopefully it's a change for the better. Perhaps SW fandom appears to have died because we don't actively go out of our way to recruit people. It seems to me that the fans have been fairly low key lately.

Congratulations to all those who won well-deserved Fan Q's. I know you will all continue to produce quality work, be it in SW or other projects.

Clear skies and happy landings....

Word Games

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Hello, everybody! Hope you have all enjoyed and recovered from the holiday season. This will be short, since I failed to antagonize anyone last issue. Just a few general thoughts on everyone else's discussions...

Cheree: I read COMMUNION last summer. In my opinion, Streiber set a new standard for anthropocentrism and ego in print. A single sensationalist novel like his sets the credibility of those who have seen UFOs back fifty years. Not to mention research programs like S.E.T.I.! Yes, I saw UFOs some years ago (they made the local news) and I find the very notion of anyone believing this race, this planet to be the only example of life in a vast, symbiotic universe to be laughable! The idea of Earth as an incongruous aberration in a dead universe is far more frightening than other races, cultures and societies. To my way of thinking, COMMUNION had an overtone of "why not connect getting lost in third grade, and the measles at nine and every nightmare common to an adolescent mind". Too clever, too contrived. I have no doubt there was a real sighting or contact at the basis of the book; but even though I began the book ready to accept it as fact, half-way through, it began to read like a carefully constructed fantasy.

If you want to read more on UFO's, Project Bluebook and the like, let me know, Cheree. I have a large collection of paperbacks.

I, too, would be interested to know how many SE members believe in UFOs and other unexplainable phenomena. ((Ed: See my editorial page for more comments on this subject.))

Ming: I wish we'd had the chance to really yak at WorldCon; especially about the Force, Han and Luke and Leia. I agree that Han's attitude and actions adapted to his surroundings. A practical sort like Solo survived in a dangerous profession by developing a "professional" personality. All those protective layers were gradually dropped in the open atmosphere of mutual trust the Alliance provided.

As for the Force being qualified in some ways by a being's gender...why couldn't one's Force talents be dealt out by the same genetic roulette that gives a child red

hair or freckles from several generations back? Couldn't the affinity for it be transmitted like a recessive gene? Inheriting it would be more likely if both parents were sensitives but not assured.

Is it the fact that Leia appeared to have no value as a potential Jedi (evidenced by Yoda's willingness to "sacrifice" her) that leads to the "sex-related" theory? Well, I personally don't believe they are siblings but there's still no reason why any relative of Luke's would have to be his equal in the Force. Sex need not have any more to do with it than it does in a family where all the children take piano lessons but only one becomes a Van Cliburn. Perhaps Leia's talent is of a more subtle, harder to define nature. Perhaps she will turn out to be a "receiver" or "amplifier" and never be capable of output...but because she's female? Nope.

Since I'm on a roll here, I may as well comment on the Anakin/Other theory. But, of course...who else? Ben was the only one who said, "The other..." (here I go again with poor Ben, you groan) but you must consider the context in which the statement was made. Yoda said "another Skywalker", Luke said "another" (he seemed not to have heard the Skywalker part), and remember he was asking about the possibility of there being someone who could do what he did not feel he could...kill Vader. Yet the word "kill" never issued from Kenobi's or Yoda's lips, only "confront." Surely they knew Luke was talking about physical death in ROTJ just as he assumed Ben meant physical murder in ANH. You'd think that after Obi-Wan "certain point of view" the lie about Anakin's death, Luke would have realized they were talking spiritual, not physical, death of the Vader persona. If not, then they were condoning patricide. At least Ben was; he didn't seem to have much faith in a shred of Anakin still existing in Vader. Looked at this way, Yoda's "another Skywalker" was a confirmation of Luke's faith in Anakin's existence. Another Skywalker did indeed "confront" Vader and stop the Emperor...Anakin.

Ah...word games, brilliant dialog... I LOVE THOSE MOVIES!!!

Maggie Nowakowska: "Bright Suns Shone" [in A TREMOR IN THE FORCE #4] was absolutely exquisite, right down to the punctuation! Exquisite!

And thank you for the Campbell synopsis. As good as the series was, I know the book will be better. When I get to the top of the library waiting list! Your article made waiting a little easier. I received THE INNER REACHES OF OUTER SPACE for Christmas and I'm currently nagging all my relatives for a "Campbell" birthday. Another interesting book is PEOPLE OF THE LIE. A fascinating examination of human evil. Have you read it?

On a general note, anyone who would like some scientific support of the Gaea, or "living Earth," theory taken further to a "living universe", read THE SYMBIOTIC UNIVERSE. Science seems to be heading right toward the Force surrounding and penetrating and binding everything together. A great read!

Well, this is short, but then it's Mardi Gras time and parades every night don't leave much time for staying awake long enough to write long LoCs. I know there was more I wanted to say to a few more of you, but it can keep til next time. Walk the Sky!



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January 27, 1989

Hello and Happy New Year to everyone. May it be a brighter time for all.

Cheree, are you SURE you didn't mean to paste down MARCH 1 as SE#21's deadline? (sigh) ((Ed: Well, I meant to change it to Feb. 15 instead of the 1st. Abject apologies.)) The photo of you and Katy was just lovely. She's got such big eyes and a beautiful smile. Glad her medical problems have been taken care of.

I happened to have been listening to a semi-obscure radio station (with all kinds of programming) whose particular hosts for that day/month had Whitley Streiber on when he actually "went public" that very night about the experiences he had undergone, a few months before the book was to be published. It was late-ish and I was in bed listening wide-eyed to a very emotional unveiling. Whew!

I'm not up on the subject, although I have read a few articles, more I've heard in terms of radio programs. I tend to lean towards the, yeah, there might just BE something the USA or joint world governments are covering up. Whether it is actually on-ground sightings by some seemingly pretty reputable people (from the professional person who has some training in observation) or in-air sightings by pilots or whether it's some kind of other-dimensional opening or super-physical projection into matter via some portion of our unused brains. I haven't read enough to set an opinion on it. I have no strange experiences of that kind.

It would be something (to put it mildly) to be in contact with other planetary peoples. Shoot, any of us who read SF have pretty much got to have that theme tugging at their psyches! (You'll love this, a song entitled "Waiting for the One Day" just appeared on the radio as I type). SW's whole visual look, the super sophistication of most of their ships/planetary productions/sets just plunged you into a multi-species multi-world republic/empire. I know I can say the "power of belief by getting into the story" helped STAR TREK (TV) to compensate for the rather cheap-o production values of the landscapes. Lots of time, it looked pretty much like moving these cheap-looking rocks and boulders around.

I know I'll go weak in the knees if it happens in my lifetime! (Unfortunately, probably have a dose of 50's-induced alien-paranoia as well). I do hope exhilaration, expansive thought and awesomeness of the cleaving from all "pre-contact" history from the moment of contact, will win out. Of course, a lot of Native peoples would say, well, we have all these other fellow beings on this planet to communicate with if we in the over-industrialized West would just relearn how to listen. And it is interesting to note that at least three Native cultures have "star peoples" as either progenitors, visitors or just knowing about them, in their legends or oral history--the Dogon in Africa, the Hopis in Arizona and the Polynesian peoples. I wonder if any European tales exist out there with such references...all you scholarly types out there? Any clues? Where's Joe when you need him! (A lot of the bug-eyed monster pictures had whole symbolic/unconscious themes of the 50's McCarthy/Red Menace in them...just projected out across space!) ((Ed: Heck, nearly all the 50's sf movies were showcases for the Military Might of the US. Seen a Big Bug or a Flying Saucer? Call out the

PRESENTING
THE...
"AT LEAST THEY'LL
SAY I HAVE
IMAGINATION,
BUT I SWEAR
I SAW THESE
SCENES IN THE
R(EVENGE) OJ
(summer of '82)
TRAILER"
[SIGH]



①A

①B

CAPTURE
IN THE
IMPERIAL
PALACE(!)
BY THE
RED GUARDS



RUNNING ②
TO.....
The Rescue?



Army and let them blast away at it. Of course, that backfired a couple of times, to the filmmaker's credit, namely, in WAR OF THE WORLDS, when even the A-bomb couldn't stop the Martians, and in THE DAY THE EARTH STOOD STILL. What an wonderful anti-war film that one is!))

I'm glad to hear that George and Lucasfilm cooperated with the Hopis request.

To the letters...

Sally Syrjala: I think many, certainly even a sizeable minority of people, are mildly to severely unforgiving because they've picked up negative ideas about themselves at young ages, buried that deep and then proceeded to live life based on that point of view, which then sets up pretty unhappy circumstances/results. They then act (in a range of degrees) intolerant to others and other's actions that resonate deep inside with things they don't forgive about themselves. I remember a lecturer saying, "Jesus said, 'to love one another as ourselves', well, we don't love ourselves very much, do we?" Made a lot of sense to me. As I have begun to be less harsh on myself, I get my buttons pushed less, at times. I still have a ways to go and there are those days when I'm like "AGGGHH!" all day at people (pretty rare) and others when I'm secure enough to let a lot ride (that could be my choice to let ride). I still think Marion Zimmer Bradley's book, TWO TO CONQUER, explores the theme of unforgiving self mushrooming into more and more widening circles of unforgiving/violent actions very well.

Liked your old/new soul 'lessons to learn' concept before even being able to contact the Force. I don't subscribe to that but I think it's a neat theory.

No, I think only Luke "sees" the happy threesome at the celebration. Leia, who of all the people there would have had the most possibility of also sensing them, does not, from my viewing, appear to react in any way as she goes to Luke. No facial expression that she sees or senses anything out of the ordinary. No surprise or recognition at Kenobi or puzzlement at the Tall Guy on the Left. I vote for Force Sight on Luke's part.

I know the story of changing ROTJ's title but it's true it could be taken (in retrospect) in a double meaning. Return via Luke being alive and well to start the next generation of Jedi or the return of Anakin Skywalker as Jedi to full cognition.

Marti: Hi and thanks for your kind comments. It was good to meet another MWC-neo (who also shared the ol' fear of flying objects that you're inside of), SW fan and fellow Luke "admirer."

I'm glad they unmasked Vader, too. I unfortunately had the reaction that somewhat spoiled the moment for me until reconnected via the dialog. Yes, the words "Humpty Dumpty" sprang unbidden to mind. I knew he was going to be bald and deeply scarred from the preview glimpse we got in TESB. But I think it was the make-up in front plus the lighting that made the front of his head look rounded like the pointed end of an egg! (I was upset that the make-up/production crew didn't see that.) They didn't have Prowse playing Vader because in England he had high TV recognition as the Green Cross Code Man (I forget what that was) so George was afraid some kid in England would squeal out "GCC Man!" rather at an inappropriate time! Instead, we got Humpty Dumpty (groan). (I think even with a round head his eyes would have looked far too old/weary of the later experiences he lived, to have elicited a Charlie Brown response from me, anyway.)

I got Mary Jean Holmes' A LIGHT FROM THE DARK, too, and thoroughly enjoyed it! I also especially like the fact that she does lotsa illos (yea!).

Dr. Mary: I hope that at some point you will take the time to educate me and my fellow neos on just what you think the topics are that you feel the newer writers (and general new fan discussions) are tackling either (as you said) from familiar items with a different angle or subjects of a different nature. I'm still careening into individual trees (sorta like pinballing with a shade more organization) so I really haven't clambered up a trunk to get many views of the "forest". Enlightenment please! I know Maggie talks about recurring cycles (first in ST, then SW), but you sound like you are going beyond the cyclic pattern.

Tim: Apologies accepted. I remember, though, the first time our photo studio built a big wall set/background thing and we raised it up and added the mid-ground accoutrements. I sighed and thought, "ahh...someday helping to design SW...(fill in the #'s to come)...sets."

An Imperial Capital painting? Oh, boy, I'll have to look for it! I had heard from some official source that yes they DID film some Imperial Homeworld/Capital scenes which they ditched. (But were also saved for future (ahem) SW sequels). ((Ed: I seem to recall that these were some of the first scenes to be filmed when ROTJ went into production and that they were shot in Germany.))

Everyone: That leads me into a "mystery" that has gotten me crazy whenever I happen to remember it when dealing with SW matters. Maybe someone out there "saw" things like I did, too. I hope so! Only because I hate to think that as an artist with at least some level of observational skills that I could have been so "tricked" so easily!

Who remembers the summer of '82 (?), when they re-released ANH with the "Revenge of the Jedi" trailer? (So this was almost 8-10 months before the ROTJ premiere.) Remember? Good...

I could only stay for one show. When I saw the trailer, it was done in that fast, super-fast cut/edit style. I saw saw Leia marching around rather scantily clad with a collar/chain around her neck. I saw someone (was that Lando?) fall into beige rocks with teeth? I mistook the sailbarge fight to be taking place on some kind of big strange starship (it was a very tight shot) that had not gotten off-world yet. And then...then... somewhere in there I saw two scenes that TOTALLY turned ROTJ into a wholly, completely different movie that I was expecting to see.

First, I saw a superquick shot of Luke, Leia, Han and maybe someone else, crouching, sneaking around (with metal walls, dark shiny floors) suddenly being surrounded by these tall red-robed guards with long "rifles"--done in a down-shot angle then switching instantly to a dramatic upshoot of the gang looking at their captors! REALLY! (The only thing I came up with years later is that maybe they edited the parts when the Emperor arrived on DS2 (with his guards) right to the Ewoks pointing their spears at the gang. But I swear I saw NO vegetation and this artist is very into plants/nature!)

The second scene was a very corporeal Ben Kenobi with Yoda on his back, running down some kind of darkish tunnels, a cave structure. Fairly tight shot, say from about the waist up but you could see Ben's arms moving in a strong fashion (no leisurely stroll here) and Yoda talking, urging him on. (Don't everybody laugh.) What could that have been, nowhere in ROTJ does Ben look corporeal.

This Yoda was the healthy Yoda we saw in TESB, not the one ready to fade into Forceland that was in ROTJ. And the "shot" held for "seconds." I can't see anything in the quick editing, even Jabba's tunnel entrance, that would have stood up to that. Crazy? No, just call me imaginative! ...sigh...

I ran into work the next day to my good friend (and fellow SW, ST, SF fan) yelling that they're gonna get CAPTURED in the Imperial Capitol! And Ben's back! (ala Gandalf) Can you understand that I was in some deep way disappointed (although really finally got truly up in the last 40 minutes of ROTJ, especially Luke's confrontation with the Emperor and Vader)? Because what happen to Ben and Yoda...and why are we with the old Death Star again ... what happens to that dramatic (oh my heroes!) capture on the (tah dah, ominous music) Imperial Stronghold?

Finally, I give up. I confess to my strange visual sightings...I know you are going to tell me I was the ONLY one to see anything like that. (Oh, well, I can handle it).

Lin: Hi, glad to see you're still with us in SW. Maybe we'll know someday about Kenobi. I tend toward some big raid on the Clone forces (from the movie dialog). I'd have to hear my NPR tapes again. I really LIKED the radio series. In some ways, they rounded the characters and scenes better than the movie. Too bad they didn't do ROTJ.

Melanie R.: Saw your writer's bio in Waldenbooks' XIGNALS a while ago. That was a neat surprise. No, I haven't gotten your "baby" yet (I hardly read ANY big books these days because they take away from my after work art time...when I get into a book, I plunge). But will hopefully by the next round of SE. Hope sales are doing well! On closer inspection of the art on the cover, I do have a quibble with Master Whelan. I wish he had given the Sunrunner Witch some kind of "power symbol", talisman, etc. The pose is too redundant, to my tastes, of dumb-clinging-woman-who-can't-fend-for-herself of the romantic novel persuasion. (And I am a romantic-type, although not a Romance novel reader.)

Just got my contributor's copy of GUARDIAN 8 tonight. From the pictures (especially the stunning first two) by Marty Siegrist, your "Avernus" looks positively intriguing. But I can't "play" tonight, there.

Sarah: You're on our side of the country now, hey? School? Good words on SW/fandom/culture. I have only been in San Francisco once (nice) but a few years before they must've put of those buildings. When I get there again, I'll have a look for "Darth" and "Luke."

Maggie: Hello. Leave it to your creative and organized mind to dish up the Fan Public Statement forms. Having not really been caught in or even around one of those, your idea seems pretty solid to me. Mass vitriolic mailings, really? (I suppose things can get out of hand; obviously, the early ishes of SE got heated up past flashpoint.)

And leave it to you not only to repoint out Sarah's insightful words from ish #20 but to so eloquently describe some of the more subtle hinderances/hurts in being in an "outsider" unrecognized social relationship. [Even if not to the same intensity or quantity of episodes, "plain" long-time friendships can take on that sudden turn of "stranger" aspects or other surprises that married states of commitment bring.] Happy tenth anniversary to you and Susan! Many more years of caring and pizza and beer story nights together!

Deborah: Snow? No, think spring!

Carolyn: Hope things will be on the up and up for you, mate.

Melanie G.: Art Wars! (not really) Well, for myself now, I have decided that I am going to do AS LITTLE as possible art work solely for money. I will do my best to try and come up with a POV that will get "a hook" into something to like it for some reason (if it doesn't come easily), and if not, I intend to reject the assignment much more often than not. I spent a long time doing graphic design (for rent/bills, etc.) and mechanicals. Trying to get into graphic design (sometimes when an idea strikes me, I do it and love it, but when I'm not moved, for myself, I don't like doing GD. At this point, I'd rather do office work. Of course, I'd RATHER be doing my various art/illos that I love, full time. And SOME DAY, I will! (I think GD is great, it's just not my constant fave). Illo images come much faster and frequently for me.

And to you and Tim, I can't vouch for anything other than SW, but from the interviews I've heard/read with George, he may have hoped for a good return, money-wise, but stars, he did that SW stuff because it started coming through his imagination. And was strong enough to say, "let ME on paper/film first!" Film is the 20th century equivalent to being mesmerized by the Master Storyteller around the flickering campfire, under the stars. (Except now the flickering light itself in the medium.)

And as far as my portfolio goes, the holidays and extra day work kept me busy. Only in the past two weeks am I beginning to get back to the experiments/style tests I'm doing. Maybe by next issue I can report 50% there. But I am VERY pleased that after an awful start on a color piece (nearly ripped it up but patience intervened), I turned it around so it IS slowly achieving the 3D quality through interesting detailing and light luminosity of those details! Huzzah! At last! I'm going to get there yet!

Who's used SW related passwords for computer access? I just got my first crack at a password and took the opportunity!

Walk in the Force...



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January 30, 1989

Everything I had heard regarding River Phoenix said that he was going to play Indy in flashback scenes, not Indy's brother in THE LAST CRUSADE. And why would Warner Brothers want to conceal River's part in the movie? I thought the Indiana Jones movies were produced by Paramount, anyway.

Sally Syrjala: I was thinking almost the same things you did when I saw THE BLOB remake. There have been many times when I was watching a movie or something on television, and I would be reminded of something out of the SW movies.

Ming Wathne: Exactly what was Lucas' justification for not authorizing more original SW novels? I've been dreaming of a Leia trilogy for over ten years. Fat chance, I know, but is it such an unreasonable dream?

Could there be a remote possibility that Vader at least suspected Leia might have some Force potential, even if he never knew why or how much? Could it also be that the Jedi genes she ended up with have more to do with intellectual potential than mystic aptitude?

Melanie Rawn: You're right--DRAGON PRINCE is monstrous; they practically printed the cover on the spine. Speaking of which, just how did you get Michael Whelan?

Lin S. Ward: I had always thought Luke's dad would look something like Robert Redford. The difference between a Skyhopper and a landspeeder is the same as between an aircraft and an automobile. Dewbacks are giant lizards that some of the stormtroopers rode in ANH (blink and you might miss them, when the troopers investigate the escape pod). There was at least one publicity still with a trooper on a dewback that you might have seen.

Catherine Churko: International cooperation in space is indeed needed in some areas, but I place more value in competition. People always jog faster in a marathon. For something like a joint US/USSR mission to Mars, I'd rather it be "Last one there is a rotten egg, and the loser buys the beer." I say that, knowing that as things stand right now, they would probably get there at least five years ahead of us.

Luke and Leia are twins, so how could she be too old if he wasn't? And I've always blown a raspberry at the notion that the Force is weaker in women, though I haven't heard that attitude expressed much, really.

I like your panel suggestions, especially the last three.

Melanie Guttierrez: L&L's mother? Give me some time on that one, though your suggestion of Emmanuelle Beart sounds good. Has anyone given any thought to who might play Han's parents?

Maggie Nowakowska: Yes, these personal statements are a pain. I could care less about whatever disagreement Sandra Durham or Kris Clark have with each other, and I would rather see them putting any effort directed at SE in the form of a general LoC.

You brought up a number of good points regarding love/sex in B&B. Vincent and Catherine may have a purer love than most, but the audience's vicarious involvement may be less so; would we be as engrossed with this story if Vincent really were horribly deformed, or if Catherine looked like Alfred E. Newman's sister?

Luke's interest in Leia may indeed have started as a

"visually-based infatuation", but do you really think it stayed that way for long? The problem is we have been given little as to what exact sort of relationship Luke and Leia had with each other, except that Leia and Han involved Luke in their relationship in a rather manipulative way.

Of course, I know about THE HERO WITH A THOUSAND FACES and other works by Campbell, and their place in fandom. I was teasing Sarah Cohen. I couldn't help myself, as the issues of SE that mention Campbell undoubtedly outnumber those that don't. A friend of mine got a hardback copy of THE POWER OF MYTH from a book club (for a dollar!) so I may be able to read it before this sees print.

I don't want to set the world on fire; I just want to light a flame in your heart...

Darkside Use

Maggie Nowakowska
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Seattle, WA 98102

February 4, 1989

Omigawd! There I was, bundled up against the arctic cold come down from Alaska, listening to the wind howl outside my bedroom window, reading the SE I had had to put aside a few weeks back because of entirely too much overtime at work, marking nice little X's by letters I wanted to comment on when, hmmm, I thought, I had better check on when the LoC deadline is. Shriek! February 1?! And it was already February 2! Arg. Double Arg. This means no time at all to write a LoC and let it sit for a few days--my guarantee against making too terrible boners in my comments. This means I may even miss squeaking in under the wire. How long does it take a letter to get from Seattle to Texas? If I mail it Monday a.m. from the terminal station, will it arrive in a somewhat timely fashion?

And then I heard the storm snickering as it rushed south across the country...

((Ed: At the risk of receiving an avalanche of LoCs two weeks past deadline, let me reassure everyone that the deadline is not a hard and fast cutoff date. If it were, SE would have about three LoCs in it per issue! It usually takes me two to four weeks to finish up all the typing, depending on how busy I am at work, so there is always about a two week grace period for getting LoCs in before I declare an issue closed. It really all depends on how close I am to being finished with the typing. If I'm nearly done when a late-late-LoC arrives, chances are it will go in the next issue; if there are still several letters to type, then it'll go into the stack. So, don't suffer any heart attacks out there if it's the day after deadline. Believe me, I don't!))

So, I'm taking my chances. It's Saturday, brilliant-

ly cold outside and I've moved the typewriter upstairs to compete with Susan's replay of a couple of Max Headroom shows. This should be interesting. I've written the last couple years' worth of LoCs on a word processor, able to let my thoughts wander, knowing I could rearrange stray thoughts into a semblance of intelligence later. Now I've got to actually organize ahead of time. Bleh. With my luck, I'll have a blinding flash of insight on page four, referring to a comment on page 1 or 2 of course, and have to retype the bloody thing. Double bleh.

On to the letters.

Marti Schuller: Ah yes, that frightsome ride from Detroit to Lansing on an escaped prop from an Indiana Jones movie! The last time I flew that route, the astounded passengers were led out on the tarmac to a tiny prop plane, seated two by two in sardine quarters, their luggage tumbled together behind cloth webbing and visible because the door to the cockpit had to remain open during a wobbly take off. I was seated backwards, next to that webbing, facing the horrified faces of forty-some business folk who were only then coming to the realization that we had all been thrust back in time and were about to fly off into never-never land in an egg crate.

Oh, great gods of the airways, please bring back regulation!

Ahem, back to SW. I suspect that understanding the many questions raised by the predicament of having to defeat the Emp & DV, vis a vis Luke or other factors, will always depend on the individual's interpretation of language. Whether one accepts the "other" Yoda refers to as a person or a concept, for example. OWK says that boy is our last hope; Yoda says, no, there is another. Another person? Another hope? Another person as a hope, or another way out of the mess, not necessarily dependent on one person? After TESB, I was inclined to read Yoda's comment as another hopeful idea, another way out; after ROTJ, I decided that the comment did indeed refer to a person, that person being Anakin. At the moment, I'm inclined back to the concept explanation, seeing OWK's comment as referring to the person of Luke while Yoda understands that OWK's emphasis is limited, that whether Luke succeeds actively or not, the process of turning Vader may have already begun and be accomplished through Luke's failure as well as victory and therefor hope still exists.

Which relates to Melanie Guttierrez's comments about game players. My prejudice is that Yoda holds more and further-seeing cards in the game as mentioned above. Looking at the language again, Luke is told that only a fully-trained Jedi can defeat the Emperor. Taking into consideration the fact that OWK says this, and that OWK has demonstrably limited and prejudiced opinions in the matter, one can argue that only Anakin could be the hope to defeat Palpatine, that Yoda saw this and used all his players to this end. When you add the title Return of the Jedi, the case for Anakin becomes stronger since Luke can hardly be said to have returned, whereas Anakin, who as Vader caused the Jedi to "go away", brings them back in the person of himself. Language again; does return mean re-establishment of the old or establishment of the new in the old pattern or place?

In answer to Melanie's other question, yes, that slap on the back in ANH certainly is suggestive of Don Juan's action, however subtly played in the movie. And, as is probably clear from the above, I have no problem with game playing on the part of OWK and Yoda. What irritates

me, I suppose, is all the holier-than-thou commentary I read on such. As if all and any relationships weren't touched by rules and compromises based on the problems of human interaction. Fandom, like any human society, is full of political moves, and yet media fandom seems to have made a fetish of declaring itself a haven from such "terrible" behaviors. Yes, there are nasty extremes of such, but there are also the kind and gentle games one plays as when one is less than honest with a friend over how an outfit looks on her, or whether you really want to listen an hour to her latest enthusiasm for a program she likes and you don't. I've seen master players brought down through cunning and through innocence, but I've noticed that when innocence--stubborn, self-righteous innocence--is used, more bystanders get hurt than when people are found who are willing to join the game to bring down the nasties. But then, I've never claimed to be a pacifist.

Matthew Whitney: Er, Matt, perhaps you ought to tell Dad about the \$ spent on fandom--he might thank you for his newly-found flowing mane!

Re: the levels of Force users. Perhaps an example can be drawn using the human voice. Everyone, save a person who is mute through physical damage, can sing. They may not sing well, they may not carry a tune that another can recognize or that society will accept, but they can certainly perform the act of joy or sorrow that an individual can understand as singing. Once the act is performed, levels of accuracy according to recognized notes can be assessed and quality determined by local standards. However, no matter what another thinks, the individual even after such assessment can still raise his or her voice in song. Same with the Force. If one has vocal chords/life, one can sing/have the Force. Levels of performance and ability will depend on condition of those vocal chords/use of that life, and ultimately the individual is responsible for that use, whatever society makes of it. Further, just as singing has a metaphysical definition not dependent on physical ability, which allows the mute and those creatures without inherent vocalizations to "carol" or sing in spirit, so too the Force is present whether or not the being in question can manifest it in physical ways.

On to more mundane subjects...

Mary Urhausen: If I remember correctly, the last MWC I was at, we discussed the issue of "Old Fandom" and all I could say to it, as one of the old dinosaurs, was GRONK!

Tim Blaes: Oh, my heavens, a role playing game based on THOUSANDWORLDS? I'm flattered, but in the background Susan observes tartly that you'd need to provide a special neurosis index...

Here's the data on THEY HAVE A WORD FOR IT, which should certainly still be in print: Author: Howard Rheingold. Publisher: Jeremy P. Tarcher, Inc., distributed by St. Martin's Press. Publication date: 1988. ISBN Number: 0-87477-464-0 (pbk). A good bookstore should be able to order it for you.

Re: Vader's appearance change between TESB and ROTJ. Perhaps one of the benefits of darkside Forceful use is the preservation of life beyond normal boundaries, the defiance of natural death if you will (as opposed to lightside use which recognizes death as a part of life). Perhaps Palpatine's appearance is a function of such darkside use and not merely his racial makeup; perhaps Vader's vibrant existence as a cyborg is dependent on darkside powers. If Vader's hold on the darkside is weakening because of Anakin's slow reawakening, and if the above physical dependencies are true, then his condition may be

deteriorating. His need to find and turn Luke would be that much greater and would fit his self-definition as a darkside user better than any reasons based on paternal attachment. When Anakin tells Luke that it is too late to save his life, perhaps he's referring as much to his slow falling apart as to the Emperor's blue meanies attack.

I love your cross-universe idea that outside intervention caused Lucas' welded seatbelts to come loose, saving him from death in that terrible car accident. Also, I like Barbara Brayton's observation that if fans are burnt out after 10 years of fannish activity, Lucas must be even more so.

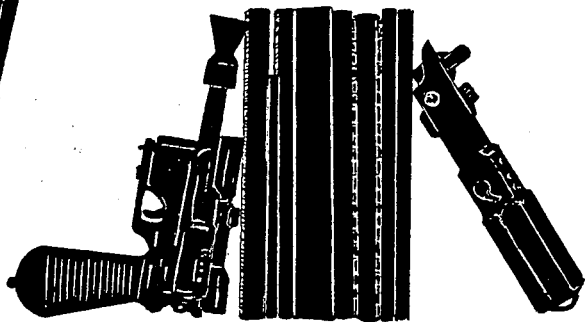
Still on that subject, to Melanie G.: As a fellow professional artist, I would argue that there is a difference between using one's talents specifically to make money--whether in portrait work in your example or for technical publications as in my job--and using one's talents to create something that you certainly hope will sell but with which you express yourself and your ideas, no matter whether it sells or not. Movies can be made as simple cash earners, and movies can be made as creative endeavors that happen to support the artist. In an ideal capitalist world, you make enough money off a commercial piece to support the individual pieces with no guarantee of profit. Allowing Lucas the freedom to do what he wants, IMO, is our recognition of displayed tal-

ent and our thanks for it, and is not blackmail to demand he perform on call. Continue your example: if one day you made enough money painting what people demand you paint so that you could take the time to paint what you want to paint, would those people you satisfied before have the right to demand you stop what you want to do and continue to dance to their song? Even if the money we have paid were not in return for pleasure received, if it were a gift, does the giver have the right to demand the recipient do with a gift what the giver wants?

Like Sarah Cohen, I've found that a lot of non-fans are quite willing to talk about SW, if not with the intensity or for the length of time that fans are known for. Their ideas are usually interesting, as well as usually free of the microscopic introspection that often leads fans into strange country (ref: the old blind men/specialists' definition of an elephant story). I haven't found any support for the theory that Luke went darkside in my mundane conversations, nor anyone who thought that only males could be Jedi. In fact, I've found much more acceptance of Leia as a mover and shaker among nonfans as among the initiated. At least among the fellow office workers I've spoken with, there has been open appreciation for the job Leia has had as a politician and which she continues as a rebel officer.

Go lightly...





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A TREMOR IN THE FORCE #3 features material by Carolyn Golledge, Martie Benedict, Marcia Brin, T. S. Weddell, Michelle Malkin, Jacqueline Taero, Carol Mularski, Robin White, Kate Birkel, Matthew Whitney, Judith Tyler, Ronda Henderson, Gail Small, Sandi Jones, and more of your favorite writers, both old and new. Art by Wanda Lybarger, Martynn, Dianne Smith, Dani, Steven Fox, Jenni, Nancy Stasulis, Barbara Frances-Simon, Pat Easley, Mark and Melea Fisher, Jim Markle and others. \$17.50 fc. Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

A TREMOR IN THE FORCE #4--Back at last! Featuring fiction by Carolyn Golledge, Marcia Brin, Maggie Nowakowska, Judith Tyler, Ruth Radecki, Kate Birkel, Melanie Guttierrez, James Booth, Kerry Nash, Matthew Whitney, Irina Ozernoy and more! Art by Wanda Lybarger, Dianne Smith, Dani, Rebecca Carey, Jim Markle, Melanie Guttierrez, Catherine Churko and others. \$17.50 fc. These are going FAST! Nearly

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BLAKE'S DOUBLES (all B7): A brand new B7 zine consisting of two long stories published back to back. The first issue contains: "Out of the Night" by Annita Smith, a 5th season story focusing on Avon, Vila and Blake, and "The Flotsam Chronicles" by Valerie Dickinson & Phyllis Milby, a 5th season story focusing on Tarrant and Vila. Art by Virgil, Rosenthal and others. \$10.00 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS--(all Harrison Ford). Featuring "Chance Encounter" by Kate Birkel. Tommy Lillard was minding his own business when the strangest looking thing he'd ever seen fell out of the sky--with a beautiful, sharp-tongued princess on board. "The One That Got Away" by Cypher. Han had a lead on the most fabulous jewels in the galaxy. Now, all he had to do was dive to the bottom of an ocean, contact the local piscine inhabitants and convince them to lead him to their treasure. "Remembrance" by Carolyn Golledge. Han and Leia had returned to Corell to find a sacred icon that had belonged to Han's family, shortly before the family holding was destroyed by Imperial troops. Without it, Han could never proclaim his true identity. Much more by Ann Wortham, Marci Erwin, Jeannie Webster and Elizabeth Wilson. Poetry by Martie Benedict-O'Brien, Pat Nuss-

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FIELD STUDIES II. Features "A Day in the Life" by L. R. Virgil. Let's put it this way...the attempted rape by five co-eds, the subsequent faculty hearing and his summary dismissal from Marshall College was the high point of Indy's day! "Pact With the Devil" by T. S. Weddell. Indy's Jewish colleague has managed to escape from Nazi Germany, but his wife and children are being held there. The price for their release? Indy must retrieve a priceless sacred object for Hitler. "The Crystal Skull" by Cheree Cargill. Indy had only dreamed of ever seeing this incredible artifact, but other parties were determined to have it as well. And everyone overlooked the fact that the skull had a mind of its own. More adventures by Patricia D'Orazio, Ann Wortham, and Jeannie Webster. Poetry by Martie Benedict and Beth Lentz. Art by Wanda Lybarger, Martynn, Suzy Sansom, Cheree Cargill and Laura Virgil. **ONLY FOUR COPIES LEFT!** Special clearance price--\$5.00 first class! Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

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GUARDIAN 8. Material by Kate Birkel, Lynda Carraher, Susan Farrell, Debra Doyle and J. C. MacDonald, Jeanine Hennig, Susan Matthews, Ellen Randolph, Roz, Jean Stevenson, Marcia Brin, Barbara Gardner, Maggie Nowakowska, Jacqueline Taero, and many, many others. Art by Gordon Carleton, Catherine Churko, Marilyn Johansen, Pam Kowalski, Jean Kluge, Leah Rosenthal, Marti Siegrist, Dianne Smith, and many others. \$12.50 first class. Overseas, send SAE + 2IRCs to request current postage rates. Checks payable to MAZELTOUGH PRESS, c/o Levine, 1212 East Howell #6, Seattle, WA 98122. Also available: GUARDIAN 5, 6

and 7. G5 is \$7.00, G6 is \$8.00, and G7 is \$10.00. Add \$2.60 for postage for each zine. THOUSANDWORLDS COLLECTED is also available. TWC #1 is \$15.00 plus \$2.60 postage; TWC #2 is \$20.00 plus \$3.75 postage; TWC #3 is \$8.00 plus \$3.25 postage. TWC Set is available at discount for \$40.00 plus \$8.00 postage.

HIBERNATION SICKNESS. A new bi-monthly newsletter. Each issue is 16-20 pages filled with fanfic, art, poetry, cartoons, etc. Contributions deadline for October issue is September 1st. \$10.00 for 6 issues in USA, \$14.00 overseas. Sample issue \$2.00. Lisa Thomas, 7606 Lady St., North Charleston, SC 29418.

JUST DESERTS #1. All RAT PATROL zine. Contents include stories by Bartlett, Bryson, Carr, Farnsworth, Knights and others. Art by Dani, Virgil, and Otten. Contains a SW crossover and an Indiana Jones crossover as well. \$10.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701. JD#2 is out of print.

LAST STAND AT THE EDGE OF THE WORLD is once more available as a xerox reprint. Still has a color cover and GBC binding. A BLAKE'S 7 5th season in five parts. Written by Ann Wortham and Leah Rosenthal with art by Dani, Rosenthal, Karen River and Deb Walsh. Winner of the 1988 Zen Award for Best B7 Novel. \$18.00 fc. Make checks payable to Ann Wortham. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

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LOG OF THE HELLHOUND, BOOK II (all B7). Book II of this 5th series which was originally issued as part of SOUTHERN SEVEN #2 is now available in its own reprint edition. Cover by Rosenthal. \$8.00 FC. Make checks payable to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

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ON A CLEAR DAY YOU CAN SEE DAGOBAH. Issues 2 and 3 are still available. Issue #1 is presently sold out. Issue #4 is still accepting submissions for short stories, poetry, cartoons, and art. Also accepting stories, art, poetry, etc. for issue #5 due out next year. SASE for prices and info. Melea Fisher, 1030 Dallas Dr. #532, Denton, TX 75206.

PRESSURE POINT--the new PRESSURE POINT, the B7 newsletter, is now a quarterly letterzine...bringing readers a fresh, expanded format with lively discussions of every aspect of the B7 universe, plus zine reviews, listings, con reports and articles. Catch the premiere of the new, improved PRESSURE POINT in January 1989, by sending \$9.00 (\$16.00 overseas) to Patricia Nussman, 6020 Westchester Park Dr. #1-2, College Park, MD 20740.

SOUTHERN COMFORT 4.75 (all B7). SOUTHERN LIGHTS SPECIALS are now called SOUTHERN COMFORT. This issue is all slash, all A/V again, back by popular demand. Stories by Carnall, R. L. Parker, Paula (a sequel to "The Bondstone"), Kessler, Tenaya, Catala, and others. Gorgeous full color cover of Vila. \$16.00 Book Rate, Insured. Make checks to Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

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A TREMOR IN THE FORCE #5. Still open for submissions. Material already accepted includes the second part of "Conspiracy of Kommor" by Angela Fassio, "Castling", an outstanding First Trilogy novel by Melanie Guttierrez and Lorrie Cherry, and shorter stories by Sandi Jones, Marti Schuller, Martha Wells, Catriona Campbell and many others. Artists include Wanda Lybarger, Dianne Smith, Melanie Guttierrez and Steven Fox. Another big issue! Due out next fall. SASE for info. Cheree Cargill, 457 Meadowhill Dr., Garland, TX 75043.

BLAKE'S DOUBLES #2 (all B7). This issue will contain BOOK IV of THE LOG OF THE HELLHOUND by Katrina Larkin (yes, her name changed) and Suzanne McGhin, and HALF-LIFE by Jamie Ritchey and Dee Beetem. Art by Virgil, Rosenthal, Buffalo, Feyrer, and Lovett. \$5.00 and long SASE to reserve. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

BLAKE'S DOUBLES #3 (all B7). Open for submissions of novella length or longer. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

CHOICE PARTS #2. All Harrison Ford zine. Featuring "Succubus" by Cheree Cargill. Indy is returning from a successful dig at the Dead Sea, but he has brought back more than he bargained for. "All That Glitters" by Carolyn Golledge. Tommy has been framed for murder. Can Avram save him from the hanging tree? "Gone and Lost Forever" by Marcia Brin. John Book has returned to the Amish people...and this time he's here to stay. "The Dread Barge of Garbage" by Cypher. What does a guy do when the cargo he contracted for turns out to be a load of toxic, putrid waste products? Han doesn't know either and now no planet will even let the Falcon into its atmosphere! "Paths of Meaning" by Carolyn Golledge. John Book has a chance to help a troubled boy but Book cannot foresee the ordeal that awaits him. Much more! Poetry by Sue Zahn and Beth Lentz. Art by Wanda Lybarger, Rebecca Carey, Dianne Smith, Peggy Dixon and other favorites. Due in the summer 1989. SASE for notification when ready to Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

Longbow--a fan publication based on HTV/Goldcrest's Robin of Sherwood. Now accepting submissions for future issues. Longbow 3--deadline for written work is October 31, 1988, artwork November 30, 1988. Tentatively due out January 1989. Already have several long story submissions for LB3, but need vignettes, poetry, other short pieces, and artwork. We welcome work on both Loxley and Huntingdon, as well as all the characters of the series--the Good and the Evil (yes, even the Sheriff and Gisbourne will be gladly considered). Longbow 4 and possible future issues are presently open for all types and lengths of submissions. For information on guidelines and availability, or to place a \$5.00 deposit on Longbow 3, send SASE to Celtic Hart Press, c/o S. Rutherford and S. Williams, 2611 Rockbrook Drive, Plano, TX 75074. All checks and money orders made payable to Sue Rutherford.

REMOTE CONTROL is a new media-based zine looking for contributors of fiction, films, poetry and art from the world of television. Scheduled to debut in time for MediaWest*Con 1989. SASE for guidelines to: Kathy Agel, 57 West 2nd St., Bayonne, NJ 07002.

SOUTHERN COMFORT 5.5 (all B7): This issue already contains quite a number of B/A stories, a few A/V and this time around, quite a few straight stories focusing on various characters. Submissions are still open. Planned for sometime this winter. SASE if interested. \$5.00 + business sized SASE to reserve. Planned for sometime over the winter. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SOUTHERN SEVEN 5 (all B7) is planned for the winter.

Stories by Paulson, Hintze, Green, Nussman & Taero, Morris & Morris, Janet Walker, Mulvey, Gerstner, Knights, Lorrain, Lantry, Hotaling, and many others. Art by Lovett, Gerstner, Virgil, Rosenthal, Landry, Molnar, Buffalo, Hotaling and more. \$5.00 + business sized SASE to reserve. Remember--a SASE is part of the price. Correspondence without a SASE will not be answered. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701. I will consider submissions for future issues.

THE WOOKIEE COMMODORE #6 Will be available in March 1989! We have fiction by Carolyn Golledge, Marti Schuller, Carol Moffat, Samia Martz, Sue Zahn, Eric Goodman, Z.P. Florian, Karen Ripely, Madalena Mumford, L. A. Carr, Catriona Campbell, Janet D'Angostino-Toney, Becky Copy & Renee Scheiber, and others; Sharon Saye's Guide to 1987 SW Zines; and some of the most stunning art in SW fandom! Our cover, inside and out, marks "The Return of the Han Fan" (need I say more?). SASE for final notification and price. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODORE #7 is now open for submissions! Yes, there's no way to "stop the madness", it seems! We are looking for fiction and fancy, stuff and nonsense, art and poetry; for submissions guidelines, SASE Samia Martz, 701 West Hale Road, Warrensburg, MO 64093. All other correspondence: Double D Press, Dr. Mary K. Urhausen, 42 Three Mile Road, Racine, WI 53402.

OTHER WORLDS

BUTTONS. Made to order with your picture, so each is a one-of-a-kind item. Keychains and other items are also available. Some photo buttons in stock: subjects include Harrison Ford, ST, SW. For information on these and other collectibles, please send

SASE to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

DISPUSAL SALE of SW/ST/Media zines. Most are out of print and many classics are included. SASE for list to: Kathy Agel, 51 West 2nd St., Bayonne, NJ 07002.

IF YOU LIKE HARRISON FORD, you'll love playing "Cliff Hangers", the trivia game which covers Harrison's career from the beginning through MOSQUITO COAST. Over 600 questions in 23 categories will test your knowledge of Harrison's characters and a supplement on FRANTIC will be available in the spring. Please send \$12.95 ppd or SASE for further information to Helen Clark, 249 Kingston Rd., Lexington, KY 40505.

STAR WARS AND FORD ZINES for sale. Including FLIP OF A COIN 3, 4/5 & 6, SKYWALKER 6, DOCKING BAY 5, TIMEWARP 6/7, FACETS and more. Will sell to best offer. All but SKY 6 available from a US address. No overseas postage! Carolyn Golledge, 6 Burrawang St., Ettalong 2257, NSW, Australia.

ZINE SALE: SW, Harrison Ford and some mixed. Must sell due to lack of space and lack of funds. Many out-of-print. For information, send SASE to Janice Lamel, 6517 West Medalist Circle, Plano, TX 75023.

ZINE (and other) sale: From the obscure and out-of-print to the mundane and recent. Lots of SW zines, some from other fandoms, plus SW mugs, glasses, and other obscure items currently cluttering my closet. SASE for list to: Pat Nussman, 6020 Westchester Park Dr. T-2, College Park, MD 20740.

CHANGE OF ADDRESS

Liz Sharpe
6020 Westchester Park Dr. T-1
College Park, MD 20740

Teresa Upton
417 East Oakmont Drive
Bountiful, UT 84010

SOUTHERN ENCLAVE

Cheree Cargill
457 Meadowhill Drive
Garland, TX 75043